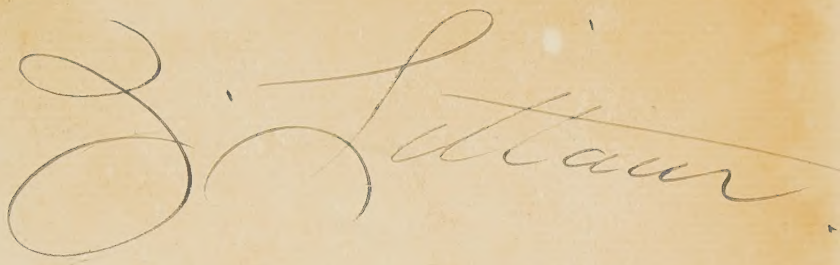
HOW TO IDENTIFY OLD CHINA



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HOW TO IDENTIFY OLD CHINA

BY

MRS WILLOUGHBY HODGSON

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TO

MY DAUGHTER AND SON

ELWYNA AND

EDMUND LIONEL GAY-ROBERTS

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PREFACE

ALTHOUGH there are many beautiful and elaborate books on pottery and porcelain there seems to be a want of an inexpensive yet comprehensive work containing descriptions devoid of technical difficulties and illustrations of the most ordinary as well as of rare and uncommon specimens.

I have endeavoured in my book to meet this want. It is designed to help the amateur in the early stages of his study and the average collector who wishes to become more fully acquainted with his possessions, and I hope it will enable both to enjoy that feast of good things prepared for them by other writers, to whom I owe a debt of gratitude not easy to express. Amongst these I would specially mention Professor Church, Mr Burton, and Mr Rudler.

My cordial thanks are also due to the authorities at the British Museum; to Mr Ja. Vallance of the Edinburgh Museum of Science and Art; to Mr Hulme of the Wedgwood Institute, Burslem; to

Mr Staley of the Art Museum, Hanley; and to Mr Caddie of the Museum, Stoke-on-Trent, who have given their valuable time and assistance in preparing and arranging photographs as illustrations for my book.

To the Royal Worcester Works, through Mr Haywood, I am indebted for photographs of beautiful specimens in its museum, for much interesting information and literature, and for the complete set of marks used at the factory.

I cannot too heartily express my gratitude to those kind friends who have so generously supplied me with valuable information and beautiful photographs from their collections, or to others who have lent their china for the same purpose. My only regret has been my inability to do adequate justice to these in my rendering of their history and description.

EXMOUTH, *September* 1903.

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INTRODUCTION

THE love for Old China is not generally an acquired taste. In his essay on the subject, Charles Lamb says: "I am not conscious of the time when china jars and saucers were introduced into my imagination." It is so with me. When I recall "those yesterdays which look backward with a smile" I feel I had already learned to love it in the early days, when the little poem of the "Willow Pattern" was a joy, and I recall the feeling of excitement and awe with which I then beheld "those little lawless, azure-tinctured grotesques, that, under the notion of men and women, float about, uncircumscribed by any element, in that world before perspective, a china tea-cup."

This love for old china has grown as years have passed; but not until I had mastered the rudiments of Ceramic Art and knew something of the history of my treasures did I really enjoy or appreciate them to the full, and I feel sure that anyone who will take the trouble to acquire this knowledge will, like myself, be

more than repaid by the many interests it arouses.

A well-known *savant* has spoken of china-collecting as "a complete education," but, even if one is unable entirely to endorse his sentiments, it must be allowed that there is a very real and deep fascination in it when we read that it was said of such a man as Horace Walpole—

> "China's the passion of his soul,
> A cup, a plate, a dish, a bowl,
> Can kindle wishes in his breast,
> Inflame with joy, or break his rest."

Perhaps one reason why this hobby has become so increasingly popular is that specimens of the Ceramic Art are so numerous it is quite the exception to find a family which has not some genuine examples; the wonder is how few people know or care to inquire into their history. To them it seems enough that they are the possessors of some "old blue," or of something which has "been in the family hundreds of years"; but of the place of manufacture, the lives which were spent, the hopes and fears, the ambitions, struggles, successes, and the all too-frequent failures that are writ large on the possessions they so blindly prize,

they know nothing, and are the poorer in their lack of knowledge.

Nor is this love for china and earthenware a latter-day craze. It is a time-honoured taste, and one about which much has been written in other days. Pope considered that the love of china-collecting in women denoted unusual strength of mind and absence of nerves. In "Lines Addressed to a Lady" he uses these words—

> "Spleen, vapours, or small-pox—above them all,
> And mistress of herself, tho' china fall."

Addison would seem to have been out of sympathy with the hobby. He says: "There are no inclinations in women which more surprise me than their passion for chalk and china. The first of these maladies wears out in a little time, but when a woman is visited by the second, it generally takes possession of her for life. China vessels are the playthings for women of all ages." . . . "An old lady of fourscore shall be as busy cleaning an Indian mandarin as her great-granddaughter is in dressing her baby. How much anger and affliction are produced daily in the hearts of my dear country-women by the breach of this frail furniture. Some of them

pay half their servants' wages in china fragments which their carelessness has produced."

The "anger and affliction" so feelingly alluded to by Addison seem to have been recognised drawbacks to the love of earthenware from its earliest days. Thus we read a dictum of Epictetus—

"If thou hast a piece of earthenware consider that it is a piece of earthenware, and by consequence very easy and obnoxious to be broken. Be not, therefore, so void of reason as to be angry or grieved when this comes to pass."

Either Epictetus had not fallen under the spell, or he had soared to lofty heights attained by few—if any—latter-day enthusiasts.

Although earthenware is known to have been made in our country from remote ages, porcelain was not manufactured here till almost the middle of the eighteenth century, but there is no doubt that long before this it was imported from China; and some of the most beautiful specimens of Oriental in the possession of collectors of our own time, as well as the blue Nankin dinner and tea services so often met with, are relics of a time before Chelsea or Bow were dreamed of.

We hear of an importation of porcelain bowls from China as early as 1506; and in 1567

BOWL OF PLYMOUTH PORCELAIN

Showing the Spiral Ridges which may also be seen on Bristol China

Queen Elizabeth is said to have placed much value on a "poringer of white porselyn" and a "cupp of green porselyn." The process of manufacture, however, must have been quite unknown or even guessed at in those days, for we find Lord Bacon—that marvel of learning—writing of "Mines of Porcelain," as if by some mysterious process or action of the earth china was evolved underground. Shakespeare speaks of china in "Measure for Measure," and Ben Jonson frequently alludes to "porc'lain" in his writings; but it is impossible that much china came to England until 1650, when the East India Trading Company was established, and no doubt its importation in large quantites was contemporary with the importation of tea.

Wooden ware was used till the era of pewter, which gave place to porcelain; and as much value seems to have been attached to specimens of the turner's art as we attach to-day to our pieces of "old blue." In 1633 a certain Mary King of Plymouth bequeathed a "wodden cupp" to a friend as a valuable token of friendship; and we find frequent references in American books to wooden "noggins," or bowls with handles. Beautiful white dishes and large wooden trenchers, oblong in shape, were made

from poplar wood. These trenchers were frequently used jointly by two persons sitting side by side, and children were not allowed a whole trencher. I remember reading in an American book how a respectable citizen of Connecticut lost an election because he allowed his children a platter each, and it was felt that such pride in a parent could not be tolerated. He explained matters by saying that a deceased relative having been a turner by trade, he possessed a superabundance of these articles; but, he added, that as his action in allowing his family one apiece had given offence, it should not occur again.

The custom of eating from the same platter by two persons must have obtained also in our own country, for Horace Walpole relates of the aged Duke and Duchess of Hamilton, in the middle of the eighteenth century, that they sat upon a dais at the head of their table and ate from the same plate, as a tribute of regard for past customs and a token of unity in old age.

TO HELP THE AMATEUR

As this chapter is written solely with a view to help the amateur, in what to him may be very real difficulties in the earliest stages of his study, it will be seen that it is of no use to the connoisseur, to whom I can teach nothing, and should not presume to give advice. I would therefore suggest that he should pass it over.

People are apt to use the expression "old china" as a far too comprehensive term, including, as it does with them, pottery (or earthenware) and porcelain; and, to begin at the very beginning, it is necessary to distinguish between the two: pottery is opaque, porcelain is translucent.

Having found a piece of earthenware and one of porcelain, it is well to feel them with the eyes shut, when a difference will be noticed both as to texture and comparative warmth, (porcelain, being a better conductor of heat, is much colder to the touch); the pieces should then be examined through a magnifying glass

and every point of difference carefully noted. I venture to think that after having tried these tests a few times the amateur will have no further difficulty in distinguishing between the two.

Porcelain is classed under two heads—namely, hard paste and soft paste. English porcelain belongs to the soft paste class as a whole, but some of our factories made hard paste. The easiest way for the collector who has not yet arrived at the stage when he can distinguish between the two by feel and appearance is to try the pieces with a fine file at the bottom, where the glaze is thin; soft paste powders quite easily under the file, but hard paste resists it, and only a mere scratch remains.

Paste.—This word denotes the body of the pottery or porcelain, and is hard or soft according to the ingredients used in its composition. Felspar, which is a constituent of granite, and kaolin are used in the production of hard paste, and give to it the vitreous appearance. Soft paste is made by mixing kaolin with silex and a large proportion of ground bones.

Glaze is that which is used to cover the paste when it is in the dull or biscuit state.

For porcelain it contains many of the ingredients of glass: Cornish china stone, borax, flint, and lime being employed in its composition; while that used for pottery is made from lead or tin, and silex. Each factory had its own receipt, which varied somewhat in composition. The early Staffordshire earthenware is covered by a glaze made of common salt volatilised by the high temperature of the kiln. This is called salt-glaze, and tradition attributes its discovery to the accidental boiling over of the brine in which a piece of pork was being cooked, which covered and glazed the sides of the earthenware vessel in which it was boiling. This little tale, which we will take *cum grano salis*, reminds one of Elia's celebrated essay on the Chinese swineherd who discovered roast pig when his hovel was burned down, and found it so much to his taste that he rediscovered it by the same method whenever his soul longed for a toothsome repast. Salt glaze was also used by other early makers of earthenware, and was sometimes associated with lead.

The colour and appearance of the paste is often a help in identification, and this can be best seen by looking through the piece in a strong light. In the same way the colour,

quality, and substance of the glaze may afford a clue.

Under Glaze is the decoration applied to the dull or biscuit body before the glaze is put on. Most of the early blue decoration in Chinese style was under glaze; the old "Willow" pattern may be taken as an example, it being printed under glaze.

Over Glaze is the decoration applied after the piece has been glazed.

Age.—Porcelain was not made in England until almost the middle of the eighteenth century, so that it is impossible that the "Worcester" or "Crown Derby" services, which the amateur so fondly believes to have been in his family for "over 200 years," can have been made in this country. Either there is a mistake in the date or they are Oriental, porcelain having been made by the Chinese from the remotest ages. Mr Cosmo Monkhouse in his book on Oriental china speaks of Period I. as extending "from the disputed date when porcelain was discovered to the Sung Dynasty, which commenced A.D. 960."

At a time when the highest achievements of the Oriental were mellowed by age, Ceramic Art in our own country was in its earliest

infancy. All our factories tried to imitate specimens imported from China, and a large majority of the designs first used were Oriental. This, in itself, is a snare to the amateur (for if there is one fault more than another which he should avoid it is that of judging by pattern and decoration), and is one of the great reasons why it is so necessary to the right understanding of china that a careful study should be made of paste and glaze.

Of course, the collector must learn to distinguish between English porcelain decorated in Oriental taste and Chinese porcelain, but the difficulty should be easily overcome. Oriental china is, with the exception of a small proportion of rare and very valuable pieces, hard paste, and even compared with examples from Plymouth and Bristol—the two English factories which made hard paste—the difference must be quite apparent to an almost untrained eye. It will be well, however, to test the two with a magnifying glass, and in order to do this it is necessary to obtain unmistakable specimens of each.

For the English I would suggest a piece of marked Bristol if possible and a piece of crown-marked Derby, but if these are not available, take a piece of marked Worcester,

and for the Oriental an example of blue Nankin, which is a kind of Oriental familiar to most people, whether collectors or not. Failing this, a piece of the so-called "Armorial Lowestoft," well-known to most people, and unmistakably Oriental, would answer the purpose. Examine these pieces thoroughly with the glass all over, then turn them so that the under side—where there is no decoration—is uppermost, and mark any differences, especially in the glaze where it may have accumulated round the ring at the bottom of the cup or plate. Note the "pin-points" or tiny holes always seen on a piece of Oriental china which are like, and yet so different from the specks and indentations on a piece of English porcelain; also, the slight rings often seen in the Oriental paste are quite different from the *spiral* ridges generally seen on specimens of Plymouth and Bristol china. The glaze is put on much more carefully in the Oriental, and has the appearance of being an ingredient in the paste,*—we notice this more or less in our own hard paste productions, but not to the same extent. Another test is the colour of the paste seen by looking

* This is probably the result of body and glaze being fired together and not separately as in English China.

through first one piece and then the other in a strong light.

All this should be done over and over again and notes made of any difference, however subtle, which may be remarked. It is best that each person should make his own observations, unbiassed by any preconceived idea of what he will find, as the same characteristics may appear more or less different to each person.

Scale Decoration.—We often hear of the beautiful Worcester china with blue scale ground, and more rarely a piece is met with which has salmon scale ground; in each case the groundwork of the piece is a form of decoration which resembles the scales of a fish. (*See* Plate XXXIV.)

Salmon Scale is a salmon-pink scale also used at Worcester as a groundwork. Blue, pink, and even green, scale were used as borders and bands by several factories.

Powder Blue is a colour copied from the fine vases and dishes made in China; it was used at Worcester in the earliest days; the name is almost an explanation; it is a ground colour, with a granular appearance like gunpowder, and is a shade of blue resembling steel. (*See* Plate XXXIII.)

Biscuit.—This term signifies unglazed porcelain. Chaffers describes it as resembling "a new clay pipe with no gloss upon it." (*See* Derby figure, Plate XX.)

Transfer Printing is a process which was discovered about the year 1756, and is a very simple one. An impression taken from a copper plate on to paper was applied to the ware, which had previously been heated and sized, this was carefully pressed and rubbed, and the ink being made from linseed oil left the impression on the piece. (*See* Plate XXXII.)

Kaolin.—This term is used to signify china clay. It is said to be derived from the Chinese Kaou-ling (lofty ridge), the name of a hill where the clay was found.

Petuntse.—A siliceous stone found in China, and answering to our felspar or Cornish china stone.

"*Unaker.*"—The name given by the Cherokee Indians of Virginia to the china clay obtained from them about the year 1744 and brought over to this country.

FULHAM WARE

In the year 1671 John Dwight obtained from King Charles II. a patent entitling him to make "the Stoneware, vulgarly called Cologne Ware." He established a manufactory at Fulham, and there produced stoneware of a very fine quality, and also salt-glazed ware. He had learned the process of salt-glazing in Germany, and for many years seems to have been the only person who used it in this country.

Dwight copied the greybeard or Bellarmin jug, which was first made on the Continent, and which had been derisively called after Cardinal Bellarmin, then very unpopular, owing to his persecution of the Protestants in the Low Countries. "The form of the jug is a round corpulent body with a short neck, on which is an ugly mask with a long beard."*

Amongst other specimens of Dwight's ware which still exist are "three mementoes of his little daughter. One is a reclining figure,

* Binns' "Story of the Potter."

modelled after her death, bearing the inscription, 'Lydia Dwight, died 3rd March, 1673.' Another is a full-length statuette, and the third is a model of her hand" (Binns).

John Dwight claimed to have made porcelain, but either he did not associate the word with its present-day interpretation or possibly specimens of it have ceased to exist; there is also the remote contingency that any pieces which may remain are not recognised as his work.

WROTHAM WARE

At Wrotham, in Kent, a small manufactory was at work in 1688, and produced the earliest slip decorated ware. This was a design produced by pouring through a small pipe clay diluted with water to the consistency of batter; the slip flowed in tracery, and was dropped in dots of a contrasting colour on to the ground of the piece, forming an effective decoration. In our own day wedding and other iced cakes are similarly ornamented with designs and tracery in diluted sugar pressed through a pipette.

Some specimens of this ware are found with initials, names, and dates in slip. Mr Solon gives the following list of forms generally used in "The Art of the Old English Potter":—

"The *Dish*, in every variety of size and ornamentation. The *Tyg*, a tall cup, which was enriched by an unlimited number of handles. The *Piggin*, often finely decorated: this is a small and shallow vessel, provided with a long handle for the purpose of ladling out the liquor brewed in Tyg. The *Candlestick*, found most frequently in the South of England, and often adorned like the tyg with numerous handles. The *Cradle*, almost peculiar to the Midland Counties. The *Jug* and *Puzzle Jug*, both plain and fanciful."

Some of the inscriptions on this ware are very interesting and quaint.

LAMBETH WARE

In 1676 a Dutchman named Van Hamme took out a patent for making pottery, "after the way practised in Holland," and established at Lambeth the first factory at which tin glazed ware was produced in this country.

The best-known device of the Lambeth works, according to Mr Binns, is "the puzzle jug of which the neck is so perforated that it seems impossible to reach the liquid." These jugs often bear an inscription in verse.

Lambeth was also noted for its stone wine

jugs, or bottles, on which the name of the wine —as "Claret," "Sack," "Whit,"—is inscribed, and also the dates from 1642 to 1659.

Plates with portraits of Charles I. and his Queen, and William and Mary, are also attributed to this factory. The old Lambeth works flourished till the end of the eighteenth century, when, being unable to compete with the Staffordshire potteries, they were closed.

THE STAFFORDSHIRE POTTERIES

It is evident that potters were at work in Staffordshire from very early times. Dr Plot, who wrote in 1686, mentions these manufactories, and states that the most important of them was at Burslem.

The abundance of clay and coal would attract the potter to this part of the country, and Mr Solon says: "Clay and coal might be had by merely scratching the soil."

In his "Natural History of Staffordshire," Dr Plot gives a long and interesting account of "slip decoration," and he mentions three colours as being used—namely, the orange slip, the white slip, and the red slip.

Some of the earliest productions of this district were the *butter pots.* In 1661 an

Act of Parliament was passed to control the size and weight of these, which, according to Dr Plot, were made at Burslem, "of a certain size, so as not to weigh above six pounds at most, and yet to contain at least fourteen pounds of butter." He continues thus: "The butter was before sometimes laid good for a little depth at the top and bad at the bottom, and sometimes set in rolls only touching at the top and standing hollow below at a great distance from the sides of the pot. To prevent these little Moorlandish cheats (than whom no people whatever are esteemed more subtile) the factors keep a surveyor all the summer here, who if he have ground to suspect any of the pots trys them with an instrument of iron made like a cheese taster, only much larger and longer, called an Auger or Butter-boare, with which he makes proof (thrusting it in obliquely) to the bottom of the pot; so that they weigh none (which would be an endless business), or very seldom: nor do they bore it neither when they know their customer to be a constant fair dealer."

These butter pots, which were of a long cylindrical form, are now very rare, but the common Staffordshire folk still speak of Irish tub butter as "pot butter."

Toft Ware

Thomas Toft of Tinkers Clough, in Staffordshire, made slip decorated ware. Being ambitious, he did not hesitate to portray the human figure on his pottery, and some examples of this are very quaint. He made large dishes which are sometimes found to bear his name in the decoration, and which would seem to have been more for ornament than for use.

A famous example of Toft Ware is a large dish in the Bethnal Green Museum; this is ornamented with a lion rampant and other designs, and a basket border all in slip. Combed ware was also made by Thomas Toft, and was produced by covering the body with a thin coating of slip in a contrasting colour, which was afterwards marked or grained with a comb, similar to that used by house decorators and painters of our own time.

"The most usual pieces in combed and marbled ware were posset pots and tygs" (Binns). Of the former Mr Jewitt gives the following account:—"Posset-pots have been used in Derbyshire and the neighbouring counties from an early period until the present time. 'Posset' is an excellent mixture of hot ale, milk, sugar, spices, and sippets, or, perhaps, more correctly

speaking, dice of bread or oatcake. In those counties this beverage was formerly almost, if not quite, universal for supper on Christmas Eve, and the posset-pot was thus used but once a year, and often became an heirloom in the family. A small silver coin and a wedding ring were generally dropped into the posset." The pot was handed round, each guest taking a spoonful, and hoping to obtain possession of the ring or coin.

Agate Ware

The many different clays which abound in Staffordshire no doubt first suggested a kind of combing and marbling, and led to the making of agate ware. In order to attain this effect layers of clay in various colours were laid one upon another, and "from this alternating strata thin slices were cut transversely by means of a wire. The slices were then pressed into moulds, and the irregular blending of the various clays produced a wavy pattern like marble. Sometimes the effect was improved by the use of a bluish glaze."* Plate No. II. shows specimens of agate ware, which is equally beautiful on the inside as on the outside, the design going right through.

* Rudler's "Handbook to British Pottery and Porcelain."

Tortoise-shell Ware

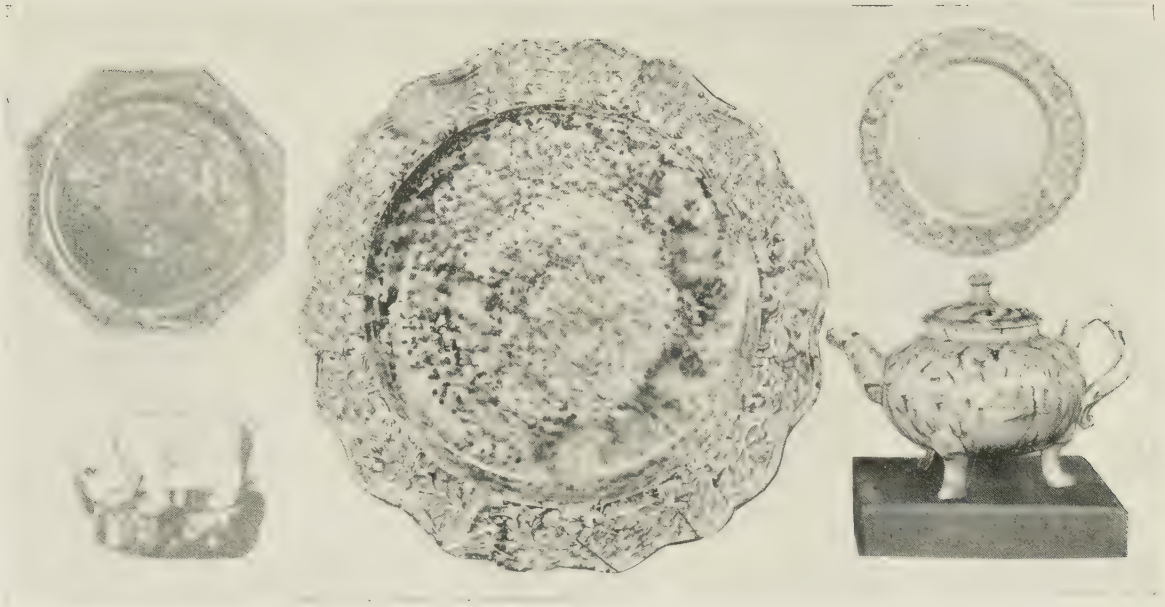
The surface of this kind of ware is mottled by the use of coloured glazes of a rich brown or of a mottled purple and green colour. This style of decoration as well as the agate was used by Thomas Whieldon, and they were both improved by Wedgwood during his apprenticeship, and it is known that he used them for knife hafts amongst other things. Plate No. II. shows some interesting specimens of Whieldon's work.

All these pieces show good taste and very careful modelling, and point to the fact that clever workmen and designers were at work in the Staffordshire potteries at an early date.

Elers' Ware

In 1690 two brothers, John Philip and David Elers, settled at Burslem as potters. They had accompanied the Prince of Orange to England in 1688. Though they were of Dutch extraction these men came of a noble Saxon family, and Mr Solon says that their social position was such that "the Elector of Mentz and Queen Christina stood sponsors to John Philip at his baptism."

Finding, at a secluded spot called Bradwell



OCTAGONAL TORTOISE-SHELL PLATE
CREAM WARE LION ON COLOURED BASE

TORTOISE-SHELL PLATE WITH RAISED FLORAL BORDER

GREY MOTTLED PLATE WITH RAISED BORDER
FINE AGATE TEAPOT

All by WHEILDON, late Eighteenth Century
From the Museums at Hanley and Stoke-on-Trent

Wood, a fine clay suitable for making red pottery, they settled themselves there, and stored and sold their wares at Dimsdale, about a mile distant. It is interesting in these days, when the offices of many business men are connected with their residence by telephone, to recall the fact that the Elers connected their works at Bradwell Wood and the warehouse at Dimsdale "by a speaking-tube made of clay pipes, through which to converse" (Solon).

The Elers guarded the secret of the ingredients used and the methods employed in the manufacture of their ware most jealously. It is said they preferred to employ men whose intellect was not of the highest order, and idiots seem to have been at a premium in those days. Two men, Astbury and Twyford, took advantage of this, and, feigning imbecility, gained employment at the works. As a result of this the Elers' ware was afterwards copied by other Staffordshire potters, though their productions do not bear comparison in the quality of the work.

Elers' ware is red, and is characterised by a peculiar mode of decoration. The ware was most carefully turned on the lathe, and the shapes used for small pieces are dainty and elegant in form; a tyg, with a delicate little

ladle, in the Bethnal Green Museum, offers a striking contrast to wares which had hitherto been manufactured in Staffordshire.

The ornamentation took the form of applied flowers and geometrical devices, which Mr Solon describes thus—

"On the surface, delicately lined over and finished on the wheel, a little lump of wet clay was applied at a place where a relief was intended, and stamped in the same way as the impression of a seal is taken upon wax. The excess of clay round the outlines was then carefully scraped off with a tool, and the flowers and leaves were connected together with stems made by hand, so that, with the same tools, the pattern might be greatly varied."

Astbury Ware

Taking advantage of the methods he had learned in the Elers' works, Astbury afterwards copied their body. Though coarser than Elers', his ware was brighter in colour and very effective, the ornaments were ruder and less sharp, and, in addition to the geometrical devices and flowers used by the Elers, he decorated his pieces with heraldic devices and animals.

Astbury afterwards introduced flint into the earthenware body, and was also one of the

STAFFORDSHIRE SALT-GLAZE WARE
From the Hanley Museum

first to make use of salt-glazing. The wares which often bear his name are of a white body, with moulded devices in relief; these sometimes take the form of strange animals and men in embossed compartments, the pieces most generally met with being tea and coffee pots, and jugs.

Salt-Glazed Ware

It is believed that the use of salt as a glaze was introduced into Staffordshire by the Elers, as it is known to have been employed in Holland some years before their advent into this country.

The ware which derived its name from this process was made at first from common brick clay and sand, but subsequently a finer body was used; indeed, the paste of some specimens is almost as fine as porcelain. The glaze was simply common salt cast into the oven when at its greatest heat. Being volatilised it combined with the silica in the clay, which formed a thin glassy coating over the piece.

The colour of salt-glazed ware is a drab shade of white. Many early pieces were decorated in relief by pressing the moist paste into metal moulds. Fine examples of this will be seen on Plate III. where the principal

part of the design takes the form of a scallop shell. Other forms of decoration are also seen on Plate III. The large teapot is a very fine specimen of slip decorated salt-glaze, and the white slip on the pale drab ground is very effective and dainty. The smaller teapot, with raised decoration, is ornamented with size gilding. The mug has flowers and birds enamelled in colours, and the plate is decorated with a design in Liverpool transfer.

From these illustrations it will be seen that many and beautiful specimens were made in salt-glaze ware, and most of the Staffordshire potters in the eighteenth century made it; in fact, there are few wares which are distinctive of any particular factory. Wedgwood's basaltes and jasper wares were copied by almost every potter of his day, and of the latter, three examples are given on Plate IV. These three teapots are similar in colour—namely, pale blue jasper with design in white. No. 1 is by Neale & Co.; No. 2 by Turner; and No. 3 by Adams.

Towards the end of the eighteenth, and early in the nineteenth, century much interesting pottery and porcelain was manufactured in Staffordshire, and many are the names and marks to be met with on the productions of

1

2

3

THREE PALE BLUE AND WHITE JASPER TEAPOTS

Early copies of Wedgwood. No. 1 by NEALE & CO. No. 2 by TURNER. No. 3 by ADAMS

From the Hanley Museum

STAFFORDSHIRE WARE
Early Nineteenth Century

that period. Figures in great variety were made, and many of them were well modelled and tastefully painted; some, with boskies of green leaves and May flowers, in imitation of Chelsea, are very desirable, especially those which bear the name "Walton" on a scroll at the base. "Toby" jugs, teapots with comic inscriptions, toad mugs, lambs, cows, houses, and many other devices were used. Unfortunately, most of these are copied in these days, and are planted in farmhouses and cottages to entrap the unwary. They will generally be found to have some neatly-executed flaw, and always appear aggressively dirty with a clean kind of dirt which might have been painted on with a brush.

In 1804 Miles Mason began to make his "Ironstone China" which is so well known and so much admired. As all his ware was stamped with his name, there is no difficulty in identifying it.

Ware decorated with Views

In 1820 ware decorated with American views was extensively made in the Staffordshire potteries for the American market. This was at first decorated in a rich, deep shade of blue. The views included many American buildings

Some Staffordshire Marks

Aaron Wood
Burslem 1750

ENOCH WOOD & SONS
BURSLEM
1784

STEEL
Burslem 1796 – 1824

WALTON
Burslem 1806 – 1839

J. LOCKETT.
Burslem 1780

Enoch Booth
Tunstall 1750

1788

E Mayer
Hanley 1770 – 1813

NEALE & Co
Hanley 1776

EASTWOOD
Hanley 1790 – 1820

DIRCH
Hanley Established 18th Cent

TURNER

HEATH HANLEY
1760

T SNEYD
Hanley 18th Cent

I & G RIDGWAY
I & W. RIDGWAY
Shelton 1790 – 1856

India Temple
STONECHINA
J.W.R.
Shelton 1814 – 1840

RIDGWAY
Shelton 1830

H & R DANIEL
Stone 1820 – 1845

MYATT
Lane Delph 1780

FENTON STONE WORKS 1830

ELKIN
KNIGHT & Co
Lane Delph 1820

MILES
MASON

MASON'S
CAMBRIAN-ARGIL

Mason's
Iron Stone China
Lane Delph 1780 – 1851

ADAMS

Tunstall 1780 – 1804

CHILD

Tunstall 1763

ROGERS 1780

Longport

ROGERS

Longport 1780 – 1829

PHILLIPS, LONGPORT.

1760

CLEWS

Warranted Staffordshire

Cobridge 1814

SHORTHOSE

Hanley 1770 – 1800

Lane End. 1756 – 1786

STEVENSON

Cobridge 1780 – 1850

MEIGH

Hanley 1780 – 1817

C WILSON

Hanley 1780 – 1800

T. & J. HOLLINS.

Hanley 1780

Keeling, Toft & Co

Hanley 1806 1830

J Keeling

Hanley 1802 – 1828

MILES. 1760 Hanley

T. SNEYD HANLEY

1795

HICKS MEIGH & JOHNSON

Shelton 1806 – 1836

MINTON

Stoke 1970 – 1936

Shelton 1850 – 1860

I & E BADDELEY

Shelton 1780 – 1806

HARLEY

Lane End 1790

Aynsley Lane End

1780 1826

H & S

Lane End 1830

B Plant Lane End

1790

Turner's Patent

Lane End 1800

CHETHAM & WOOLEY PEARL WARE

Lane End 1790

T GREEN Fenton Pottery

1800

ADAMS & PRINCE Lane Delph 1810

and scenes, the landing of La Fayette, Arms of the United States, portraits of Washington, the Battle of Sebastopol, Biblical, and many other subjects, and was manufactured by Enoch Wood, Adams, Clews, Ridgway, Stubbs, Mayer, Rogers, Stevenson, and others.

Later on a series of English views, in deep blue, were used to decorate services for this country, and other colours were subsequently employed, those most frequently met with being pink and green, although medium blue, brown, and even mauve were used.

The borders found with this style of decoration vary; sometimes flower or fern borders were employed; other pieces have a foliage design; whilst shells, seaweed, and conventional patterns were also used.

On some pieces the name of the view will be found underneath, and the maker's name or the name of the pattern used as a border.

This kind of ware is very interesting and decorative, and I recommend it to any reader who may not be able to start a collection in any of the better-known branches of the Art. Dishes, plates, soup and gravy tureens are the pieces most often met with, and a collection could be made of dark blue English views, medium blue views, figure pieces, and sea-

ENGLISH AND AMERICAN VIEW DISHES
From the Stoke-on-Trent Museum

[*From Mr Andrew's Collection*

STAFFORDSHIRE WARE

scapes, or the collector might select only green or pink specimens.

Staffordshire jugs would also make a very interesting and somewhat instructive collection; historical, social, and domestic events were generally portrayed and often described on jugs and mugs. Plate VII. shows a Mason's ironstone jug, an old earthenware buff-coloured jug, and in the centre a William IV. Coronation Jug, with a portrait of the king on one side and of Queen Adelaide on the other, whilst between them is the royal crown and an inscription, "Long live the King," and the word "Reform."

WEDGWOOD

Josiah Wedgwood was born at Burslem in July 1730. He was the youngest son of Thomas and Mary Wedgwood, and was descended from a family of Staffordshire potters. His early education did not extend beyond the three R's, but although he lived in days before secondary or higher education were thought of, he continued to educate himself throughout life.

After his father's death, in 1739, Josiah was removed from school, and at the tender age of

nine was apprenticed to his brother Thomas as a "thrower" at the Churchyard Works, Burslem. In 1744 he was apprenticed for five years to his brother as a potter, and at the end of this time he entered into partnership with John Harrison and Thomas Alders at the Cliff Bank Pottery. This partnership, however, soon came to an end, and he then joined Mr Thomas Whieldon of Fenton. It was there that he manufactured, amongst other things, the brightly-glazed green ware.

In 1759 Josiah Wedgwood returned to Burslem, where he commenced business on his own account in part of the Ivy Works, which belonged to his cousins, and later on he established himself at the Brick-House Works. About 1767 Wedgwood went into partnership with his friend Mr Thomas Bentley, a Liverpool merchant, who managed the warehouse in London for the sale of ornamental pottery. Mr Bentley, who was a classical scholar and had a wide knowledge of art, did much to assist Wedgwood both by his learning and by procuring for the works the services of some of the best artists and modellers of the time. Amongst these Flaxman will always stand forth unrivalled for the beauty of his designs and the exquisite finish of his work.

"Josiah Wedgwood died, in 1795, at Etruria, the classic name given by him to the locality near Newcastle-under-Lyne, where he had built his large factory." His beautiful work will ever stand as a memorial to him; and the dauntless spirit and untiring energy by which he overcame the difficulties which beset his life, bereft in its earliest days and unaided by educational advantages, will command the admiration and help to stimulate the ambitions of men in all ages.

The earliest piece of pottery bearing the name of Wedgwood is a puzzle jug in the Bethnal Green Museum. This jug "is of coarse brown ware, coated with green lead glaze, and bears an incised inscription, 'John Wedg Wood, 1691.' It is the work of John Wedgwood, great uncle of Josiah, who was born in 1654 and died in 1705. He was the grandson of Gilbert Wedgwood, the first of that name who had settled in Burslem at the beginning of the seventeenth century." *

When quite young, and during his apprenticeship to his brother, Josiah Wedgwood improved the moulding and glazing in his factory, and also succeeded in making a variety of the agate ware in imitation of porphyry, and during

* Rudler.

his partnership with Thomas Whieldon, the tortoise-shell, agate, melon, and cauliflower ware were also much improved. He made, during this period, teapots with handles like crabs' hooks, agate knife-hafts, and snuff-boxes, besides jugs, dishes, and plates.

When he returned to Burslem at the expiration of his partnership with Whieldon, Wedgwood added to his wares vases and fireplace tiles; the latter were decorated in relief work with coloured clay, and of the former specimens may be seen in white with grey cracks, which are a most excellent imitation of the Oriental "crackle" so much prized by collectors.

About this time Wedgwood began to improve the cream-coloured earthenware which was commonly used, and after many experiments was so successful that he sent a beautiful little breakfast set to Queen Charlotte. This gave so much satisfaction to the queen that she ordered a complete dinner service, appointed Wedgwood Queen's Potter, and gave permission for the ware to be called queen's ware. The fayence is of a light creamy texture of various shades, with a beautiful soft glaze, and is remarkable for the excellent "potting" which characterised all Wedgwood's

WEDGWOOD'S SILVER LUSTRE, "PIE CRUST" WARE, AND "QUEEN'S" WARE TRANSFER PRINTED

From the Wedgwood Institute, Burslem, and the Hanley Museum

work. Some cream, or queen's ware, is decorated with painting and gilding, and other pieces are ornamented with transfer printing, of which an illustration is given in Plate VIII.

On Plate VIII. will also be seen a very interesting specimen of Wedgwood's work. It is a pie-dish covered with "pie-crust ware," made to avoid the use of flour in times of scarcity. The firm continued to make these dishes after the death of Josiah. In "The Life of George Brummell" it is said that "The scarcity two years after Brummell's retirement — viz. in July 1800—was so great that the consumption of flour for pastry was prohibited in the Royal household, rice being used instead; the distiller left off malting; hackney-coach fares were raised 25 per cent; and Wedgwood made dishes to represent pie-crust."

In 1768 Wedgwood produced his black ware, or "Basaltes of Egypt" as it was called. This ware was used for vases, generally classic in shape and decorated with classical subjects, for medallions, panels, plaques, and busts, some ornamented in relief with beautifully executed figures, horses, trees, flowers, leaves, and many other devices, the scenes depicted being often emblematic or mythological. The black Egyptian ware was also used for tea and

coffee sets, and a small cream jug is shown on Plate IX. "Some of the black ware was decorated with paintings in encaustic, or unglazed enamel colours, in imitation of the ancient Greek painted vases,—the largest work executed by Wedgwood being a copy of the Greek vase in the British Museum. Its height is 2 feet 9 inches, and its greatest diameter 18 inches." *

Silver and gold lustre were also manufactured at Etruria; of the former, three pieces are illustrated on Plate VIII. They are of beautiful quality, and, as will be seen in the picture, the texture is so fine and bright that they reflect like looking-glass, and are in this respect far superior to a great deal of the silver lustre to be met with in these days.

In 1775, Wedgwood produced what is unquestionably his highest ceramic achievment —namely, his celebrated *jasper ware*. "The peculiarities of this beautiful substance were the result of the use of minerals containing barium—chiefly sulphate—as constituents of the paste. By mixing with various oxides, the jasper received a variety of tints, blue, sage-green, and lilac being the most characteristic, though pink, yellow, and black were also used. The beautiful effect produced by applying orna-

* Rudler.

VASE BY FLAXMAN, BUFF COLOURED JASPER CREAM JUG
BLACK BASALTES CREAM JUG
From the Wedgwood Institute, Burslem

ments of white jasper to coloured grounds is well known, but Wedgwood made many other combinations of colours, and was untiring in his efforts to bring this ware to perfection. Sometimes the colour permeated the body, whilst in others it was due to a wash of coloured jasper dip." * At first the bas-reliefs were formed, both ground and ornaments, in one mould, but as this was not always successful, being apt to show fire cracks, and lacking distinctness of outline, it was abandoned for separate modelling and firing, the ground and raised design being afterwards cemented together. Vases, plaques—many of them of large dimensions—delicate cameos for seals, brooches, and other jewellery, beads for necklaces, snuff-boxes, plates, tea and coffee sets, cups and saucers, chess-men, and many other articles were made.

The bas-reliefs modelled by Flaxman, whose subjects were usually classical, appear on fine vases, tablets, and delicate cameos, the minutest details being most carefully studied. Indeed, for beauty of design, fine moulding, and exquisite modelling, the productions of the Etrurian works, during the latter years of Josiah Wedgwood's life, are unrivalled.

In 1790, after three years' labour, the copy of

* Rudler.

the celebrated Portland, or Barberini, vase was completed. This vase is ornamented in bas-reliefs in white jasper laid on a fine black ground polished like onyx. "The original vase is of dark blue transparent glass with bas-reliefs laid on in white semi-opaque paste. It was discovered, between the years 1623 and 1644, in a marble sarcophagus buried beneath the mound called Monte de Grano, near Rome, which was opened by order of Pope Barberini (Urban VIII.). The sarcophagus was supposed to be that of the Emperor Severus and his mother Mamæa, who were slain in Germany A.D. 235."*

Sir William Hamilton brought the vase to this country in 1784, and it was purchased by the Dowager Duchess of Portland. At the sale of her museum in 1786 Wedgwood bid as high as £1000 for it, wishing to purchase it as a model for his jasper ware. The Duke of Portland, however, agreed that if Wedgwood would retire and let him buy it he would lend him the vase for the purpose required. It was accordingly sold to the duke for £1029.

The first fifty copies made by Wedgwood were subscribed for at £50 each. The original vase is now in the British Museum, where, in

* Rudler.

1845, it was unfortunately broken by a fanatic, but it has since been admirably restored.

Of Wedgwood's copies several are to be seen in our museums. They are distinguished, says Mr Litchfield in his "Pottery and Porcelain," "by their singular sharpness of outline, which was caused by their being recut by a lapidary after being fired."

Wedgwood never made true porcelain, but some of his finer wares were very nearly allied to it, showing a closeness of texture and vitreous surface not met with in other pottery.

The works at Etruria are still carried on by the descendants of the great Josiah; the old moulds are still in use, and few new subjects have been added, so that it is often difficult for the uninitiated to distinguish between specimens made in Josiah Wedgwood's time and the latter-day copies.

All pieces made during Wedgwood's life are stamped with the name WEDGWOOD impressed in the clay, and the letters are clearly and sharply cut. Very occasionally a small workman's mark or capital letter occurs beside the name, but few of these can be early pieces, as Wedgwood, who did not trouble to patent his own inventions, "suppressed," according to Professor Church, "as far as possible any in-

dication of their work which his artists might have wished to place upon their designs."

The coloured jasper of early days is distinguished from the modern by the sharpness of outline and careful modelling of reliefs, even in the minutest details of fingers and toes, and the delicate tint and smooth texture of the ground. After Wedgwood's death the same mark was used, but the impression appears unfinished, and the more modern jasper ware is often fire cracked, the white ornamentation —which in the old days looked like carved ivory, has in the modern a dull chalky appearance.

During Bentley's life his name was associated with that of Wedgwood in the mark. The amateur should beware of pieces which bear the mark Wedg*e*wood—spelled with an *e* in the middle—and also of pieces marked *Wedgwood & Co.*

After the death of Josiah Wedgwood porcelain was manufactured at the Etruria Works by his nephew Thomas Byerley, from 1805, for about eight or ten years. It was, however, only produced in small quantities, and is now rarely met with. It was not always decorated in good taste, though some fine services richly gilt were made. In the Bethnal Green

Museum are specimens with painted landscapes, flowers, and embossed designs in white in low relief.

The mark on this porcelain is almost invariably WEDGWOOD, transfer-printed in red, and (rarely) in blue. The mark in gold has also been found, and an impressed stamp of three human legs conjoined is sometimes found in addition to the transfer-printed mark.

Some Wedgwood Marks

Josiah Wedgwood, 1759-1795.
Wedgwood & Bentley, 1768-1780.
Thomas Byerley Wedgwood porcelain, 1805-1814.

WEDGWOOD Wedgwood

WEDGWOOD

WEDGWOOD
& BENTLEY

THE WILLOW PATTERN

THE admirers and collectors of earthenware and porcelain decorated with the "willow" pattern are so numerous that it seems to me

my book would not be complete without a chapter devoted to a subject so picturesque both in history and design.

Who has not heard the fascinating little poem—*

"Two pigeons flying high,
Chinese vessel sailing by,
Weeping willow hanging o'er
Bridge with three men—if not four,
Chinese temple, there it stands,
Seems to cover all the land,
Apple tree with apples on,
A pretty fence to end my song."

There are, I believe, several versions of the rhyme, but this is the form in which it was taught me by my grandmother, and never shall I forget the pride with which I recited it to a group of admiring brothers and sisters and pointed out to them the story on the plate she gave me.

Nor is the little poem the only story connected with the "willow" pattern; tradition

* The poem and story of the willow pattern were taught me in childhood by my grandmother, who was born in Staffordshire in 1800 and was a great authority on matters connected with the potteries in her youth. For the information regarding the engraving of the pattern and its many varieties I am indebted to Staffordshire friends, and chiefly to an article by Mary Churchill Ripley in the American magazine *Old China*. Messrs Minton have supplied a replica of the plate which they believe to be the original Caughley design.

ascribes the scenes depicted to incidents in the love story of a beautiful Chinese maiden.

Koong-Shee was the daughter of a wealthy mandarin, and loved Chang, her father's secretary. The mandarin, who wished his daughter to marry a wealthy suitor, forbade the marriage, and shut his daughter up in an apartment on the terrace of the house which is seen in the pattern to the left of the temple. From her prison Koong-Shee "watched the willow-tree blossom," and wrote poems in which she expressed her ardent longings to be free ere the peach bloomed. Chang managed to communicate with her by means of a writing enclosed in a small cocoanut shell which was attached to a tiny sail, and Koong-Shee replied in these words, scratched on an ivory tablet: "Do not wise husbandmen gather the fruits they fear will be stolen?" and sent them in a boat to her lover.

Chang, by means of a disguise, entered the mandarin's garden, and succeeded in carrying off Koong-Shee. The three figures on the bridge represent Koong-Shee with a distaff, Chang carrying a box of jewels, and the mandarin following with a whip.

The lovers escaped, and "lived happily ever after" in Chang's house on a distant island

until, after many years, the outraged wealthy suitor found them out and burnt their home, when, from the ashes of the bamboo grove, their twin spirits rose, Phoenix-like, in the form of two doves.

The original English rendering of the "willow" pattern was designed and engraved by Thomas Minton for Thomas Turner of Caughley in 1780; and specimens are generally marked with a crescent in blue under glaze filled in, the letter C. in various forms, and the letter S. sometimes associated with a small cross or cross swords. All these are in underglaze blue, and are very roughly drawn. There are three names associated with this factory—namely, "Turner," who was the maker; "Caughley," because the original owner of the works lived at Caughley Hall; and "Salopian," because the town was in the county of Salop.

Both earthenware and porcelain were made by Turner, but the specimens illustrated on Plate XXIX., which are porcelain, have a different rendering of the pattern from that which was first engraved by Minton, and it is well to bear in mind that the earliest pattern was the one which illustrated the poem and story. For this reason the Caughley-Turner pattern is generally called "the story" pattern, to distin-

WILLOW PATTERN

OLD STAFFORDSHIRE DISH, MARKED R.C.A.

CAUGHLEY PLATE DISH MARKED WITH MALTESE CROSS

guish it from other renderings of the "willow" pattern.

Thomas Minton was the great-grandfather of the present Thomas Minton, and founder of the Minton factory, where the "willow" pattern has always been, and is still being, made. Copper plates were engraved by Minton and sold to many factories, but there were slight differences in all of them, and this is one of the reasons why a study of this kind of ware is so interesting; the patterns of fences differ, there are more apples in some than in others, and whereas in the original design there were five kinds of trees, on others there are often only three or four.

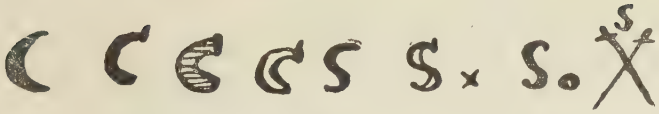
In addition to the "story" or first pattern there are other "willow" pattern designs, all Oriental and all equally interesting; some have one man, some two men on the bridge, and all of them have a willow in a prominent position. These patterns, copied from porcelain which was so largely imported from China at that time, were engraved between 1780 and 1790 by Minton and his assistants. One of the first of the designs was the "pagoda," or second period pattern, made for Josiah Spode. In this design the temple or pagoda is to the left, and on the bridge which connects

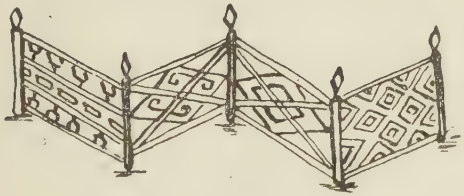
the gardens with a bank on the right are two men; on the bank to the right may be seen a peach-tree and an apple-tree. Behind the temple is a wall, with trees behind it and between it and the temple. The fence is shorter than the one in the first design, and has what is known as the Swastika fret. A conventional border used with this design is the "butterfly" border. It seems to have been arranged by first drawing a butterfly as Nature made it, and then, "by the use of petals and fish-roe motifs," conventionalised. Between the butterflies, and separating them, is the "sceptre," or "joo-e," made up of curved lines, which are filled in with trellis pattern. The "lattice" pattern, on the rise of the plate, is also somewhat different from the Caughley design.

A butterfly design which differs slightly from the last is the "curl and butterfly" border, and still another, also engraved by Minton for Spode, is the "dagger" border; this is exactly like a Nankin plate in my possession with little daggers forming a second row round the rim.

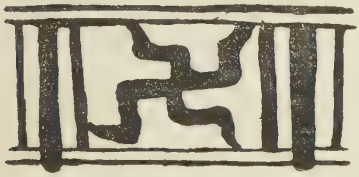
The third "willow" pattern period dates from 1800-1830, during which time most English factories, and several Continental ones,

Some Willow Pattern Marks



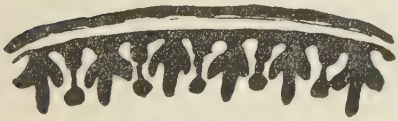


Wedgwood Fence



Swastika Fret

SPODE



CLEWS

Dagger Border

made use of it in various forms, and during this time it was not unusual to find specimens marked with the Staffordshire knot, this device being also used on the top of covers in place of, or round, the knob.

Following the prevailing fashion, Wedgwood used the "willow" pattern. Pieces marked "Wedgwood," and bearing this decoration, are to be met with. The pattern is a faithful copy of the Caughley pattern, except in two particulars—namely, the fret of the fence and the number of apples on the tree, Wedgwood's plate having thirty-four and the dishes more.

Davenport plates have twenty-five apples, and there is a difference in the "fret" pattern in the rise of the plate.

The Adams plate has thirty-two apples, and on the dishes will be found fifty apples. The edges of plates and dishes are sometimes plain and sometimes indented; the fence is like the Caughley one, but the pattern in the "rise" is squarer than the former. Spode copied the "story" or "Caughley" pattern, in addition to the other designs engraved for him, and on his plate will be found thirty-two apples, the five trees — namely, the willow, peach, plum, fir—and the tree with dark circles; the fence, however, is more intricate. Clews,

who also used the pattern, followed the Caughley lines, but there are thirty-four apples on his tree.

There are other renderings of the "willow" pattern, all of them more or less alike, but with slight differences in detail, a study of which will materially add to the collector's interest in his collection. The Swansea "willow pattern" was transfer-printed in dark and light blue, also in black and brown.

In addition to the larger pieces generally met with, such as dishes, plates, and tea sets, many small and dainty specimens were made, such as leaf dishes with the pattern on the inside, the edges dentated, and the outside veined like a leaf. Soup and sauce ladles, and also pretty little pickle dishes, are still to be picked up at a moderate price.

LEEDS

It is believed that a suburb of Leeds called Potternewton derived its name from ancient pot works, but nothing definite is known about them,*—the earliest authenticated manufacture being that of tobacco pipes, which was begun about the year 1714.

* Kidson's "Notes of the Leeds Old Pottery."

Two brothers named Green established a pottery manufactory at Leeds in 1760. It is supposed that at first they only produced black ware, but shortly afterwards cream-coloured ware was introduced, clay being brought from Devon, Cornwall, and Poole, and local clay was employed. The firm styled "Humble, Greens & Co." was shortly afterwards joined by Mr William Hartley, when it became "Hartley, Greens & Co." This firm carried on an extensive trade with Russia, and, as the Leeds pottery was found to withstand the severity of the climate, they had almost a monopoly of the Russian trade until they were superseded by Wedgwood, who manufactured a lighter ware" (Rudler).

Messrs Hartley, Greens & Co. published illustrated pattern-books, which are a great help in the identification of their wares. One of these, printed in English, French, and German, bears the following title:—"Designs of Sundry Articles of Queen's or Cream-colour'd Earthen-Ware, manufactured by Hartley, Greens, and Co., at Leeds Pottery; With a great Variety of other Articles. The same Enamelled, Printed, or Ornamented with Gold to any Pattern; also with Coats of Arms, Cyphers, Landscapes, &c., &c. Leeds, 1786."

LEEDS WARE

From Miss Gerrard's Collection

After the death of Mr Hartley the business passed into the hands of Mr Samuel Wainwright, 1825; then to Messrs S. & J. Chappell, 1832; and afterwards, in 1850, to Messrs Warburton & Britton.

Leeds cream ware bears a striking resemblance to Staffordshire cream ware. It has a brilliant glaze of a greenish tint, with which it is thickly coated. Basket work and perforated and pressed work were beautifully executed. The handles of teapots and cream jugs were twisted, and ended in floral designs, slightly raised; figures in white, with a bluish glaze; in cream ware; and also painted like Staffordshire figures, were made, and dessert services in basket work, with fine centrepieces were a feature of the Leeds manufactory.

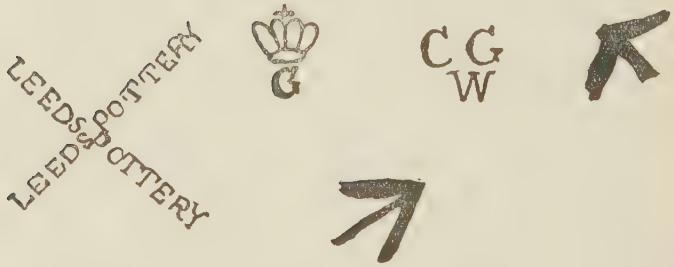
Marble decoration and agate ware were used on barrel-shaped teapots, decorated with bands of orange and brown. Transfer-printing in black on cream ware, both over and under glaze, was employed, and flowers and insects were enamelled in colours. Gold was not much used in decoration.

Leeds ware is rarely marked, and when it does occur the name of the firm or of the pottery is stamped in full.

The pieces illustrated are a basket or wicker-

work plate, a dessert dish and stand with pierced work and raised and embossed moulding, a teapot with twisted handles and blue decoration in Chinese taste, and a figure in cream ware painted in colours.

Some Leeds Marks
1760, *onwards*



CHINA

BOW

THE manufacture of porcelain is said to have commenced at Stratford-le-Bow, in Essex, as early as 1730, but the earliest authentic information concerning the factory is dated 1744, when a patent was granted to Edward Heylyn and Thomas Fry. The wording of this specification is given by Mr Jewitt, and is as follows:—

"A new method of manufacturing a certain material whereby a ware might be made of the same nature and kind, and equal to—if not exceeding in goodness and beauty—china and porcelain ware imported from abroad."

Fry, who was an artist and engraver of considerable skill, became manager of the works for Messrs Weatherby & Crowther, and devoted himself assiduously to the improvement of the manufacture. He died in 1762, and subsequently, on the death of one of the partners and the bankruptcy of the other, the works were sold in 1775 to William

Duesbury, who removed the models and moulds to Derby.

The Bow factory stood on a site now occupied by Messrs Bell & Black's match manufactory, and during some excavations in 1868 most valuable information was derived when, at a depth of eight or ten feet below the surface, some workmen discovered a quantity of fragments of Bow porcelain, both in the biscuit and in the glazed state. This discovery has led to the identification of many pieces which had previously been wrongly attributed to other factories.

In the British Museum is a punch bowl, contained in a box, on the cover of which is written the following interesting information—the writing is signed "T. Craft, 1790," and runs thus:—

"This bowl was made at the Bow China Manufactory about the year 1760, and painted there by Mr Thomas Craft. My cipher is in the bottom; it is painted in what we used to call the old Japan taste, a taste at that time much esteemed by the then Duke of Argyll; there is nearly two pennyweight of gold—about fifteen shillings. I had it in hand at different times about three months; about two weeks' time was bestowed upon it. It could

BOW PORCELAIN

"PARTRIDGE" PATTERN VASE IN IMITATION OF THE ORIENTAL

MUG ENAMELLED IN COLOURS

TWO HANDLED CUP WITH ORIENTAL DESIGNS IN BLUE

From the British Museum

not have been manufactured, etc. for less than £4. There is not its similitude. I took it in a box to Kentish Town, and had it burnt there in Mr Gyles's Kiln; cost me three shillings. . . . The above manufactory was carried on many years under the firm of Messrs Crowther and Weatherby, whose names were known almost over the world. They employed 300 persons; about 90 painters (of whom I was one), and about 200 turners, throwers, etc. were employed under one roof. The model of the buildings was taken from that at Canton in China."

The statement in the last paragraph no doubt explains why Bow china was sometimes inscribed as "made at New Canton," and also why the works were known as "New Canton." We have little information as to the materials used at this factory. According to the patent taken out by Heylyn and Fry in 1744, one part of potash or pearl ash is mixed with "one part of sand or flint and a variable proportion of 'unaker.'" This latter, however, is not mentioned by Fry in another patent, taken out in 1749, in which "virgin earth" (supposed to be bone ash), mixed with flint or sand and a proportion of pipeclay, is used, the glaze being described as made of

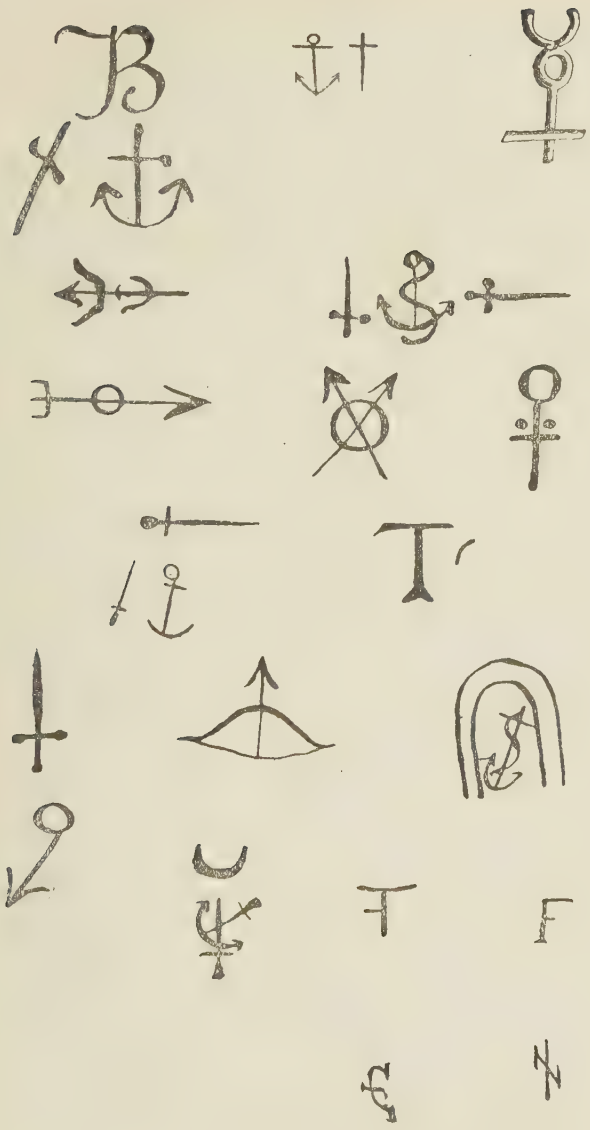
"saltpetre, red lead, and sand, with the addition of white lead and smalts."

The paste of Bow is soft and similar to that of Chelsea, but is generally coarser and more vitreous in appearance. The glaze is creamy white and thickly applied, so that on pieces decorated with raised designs it fills up small spaces in the design. Small specimens will be found to be comparatively heavy for their size; the paste, where thin, is very translucent, but at the bottom of cups, bowls, and teapots, where it is thickest, it is not nearly so translucent as Chelsea china, and when looked through in a good light it appears "yellowish —not greenish, like Worcester" (Church).

The raised May-flower or hawthorn pattern was a very favourite design copied from the Oriental; also acorns and oak-leaves, and two roses with leaves on a stalk, all in white, in high relief on a white ground, are very characteristic of Bow; but the style has been copied by Coalbrook Dale and other factories. I have noticed, however, that the extreme edges of these white flowers and leaves in genuine specimens are often slightly discoloured, and look as though the glaze had been worn off by baking.

A very favourite design was the "partridge"

Some Bow Marks



pattern, of which an illustration (Plate XII.) is given. This pattern was also copied by Chelsea, Bristol, and Worcester. Under-glaze blue, in a peculiar pale shade of cobalt, was used in Chinese designs in which there are generally birds and a "weeping willow." Transfer-printing in black and colours—both under and over glaze—was employed; shell sweetmeat stands and salt-cellars were made, also handles for knives and forks.

The figures and statuettes are very fine, and closely resemble those made at Chelsea, but the colours used in the dresses and drapery of Bow figures are brighter, and a square hole at the back in, or near, the base—made to hold a metal stem to support the nozzles for candles —is only met with in Bow figures. Fine vases were made, beautifully painted with flowers, birds, and landscapes, and ornamented with masks and flowers in relief; and a set decorated in the peculiar Bow shade of blue, and marked with a monogram T. F. is undoubtedly the work of Thomas Fry, who is known to have signed some of his engravings with this monogram.

The marks were generally roughly painted in red, or incised in the paste. 1730-1775.

[*From the British Museum*

BOW FIGURES

BRISTOL

A CHINA factory was established in Bristol by Richard Champion, who in 1773 purchased the patent rights of his cousin, William Cookworthy of Plymouth, but it is evident that prior to this attempts had been made by Champion to make porcelain which had met with only partial success. In 1765 Mr Caleb Lloyd of South Carolina sent a box of Kaolin or China clay to Lord Hyndford, who was a relative of Champion, and with this clay experiments were made which, however, proved unsuccessful.

There has been some controversy as to the exact date when Richard Champion really began to make china in Bristol, and it is supposed that Cookworthy at first tried to establish a factory there, as, on 22nd March 1770, an advertisement appeared in the *Worcester Journal*: "China ware painters wanted for the Plymouth New-Invented Manufactory: A number of sober ingenious artists, capable of painting on enamel or blue, may hear of constant employment by sending their proposals to Thomas Frank in Castle Street, Bristol."

From this we may take it that china was already being made, or was about to be made, in Bristol early in 1770.

Champion had invested a large sum of money in the patent, and with a view to recouping himself he petitioned Parliament for the extension of the monopoly. In this he was materially assisted by Edmund Burke, and after a long and fierce struggle, in which Wedgwood was his most bitter and powerful opponent, he gained the day, but the expense and loss of time involved had so crippled his resources that the works were closed and the patent rights sold to a company of Staffordshire potters in 1781.

The Bristol paste is milk white in colour and very vitreous; it is composed of silica, lime, alumina, and alkalies, but, owing to the large proportion of silica and the small quantity of alkalies used in its composition, it is extraordinarily hard. The glaze on fine pieces is very faint and thin; on commoner productions it has a bluish tint, and is very hard.

The chief characteristics are the spiral ridges, best seen in a reflected light, which are to be met with more or less in all the china made at Bristol, and which look as though in turning the piece on the wheel

irregularities of the lathe were left. Small black spots in the glaze are also generally seen, especially on the bottom of plates, bowls, and cups.

The dishes and larger pieces belonging to services were usually supported underneath not only by the ring on which to stand but also inside this by an extra support made in the paste—like a large raised pot hook reaching from side to side of the ring. I have never seen this device used by other factories.

Early pieces were decorated in under-glaze blue in Chinese taste, but the best-known design used at Bristol was that of looped-up wreaths of laurel-green leaves. Many services were decorated with detached bouquets of flowers enamelled in natural colours, small sprays and single leaves and flowers powdered over the pieces, borders being beautifully painted in scale and gilt.

A speciality of the Bristol factory was the biscuit plaques, remarkable for their finish and design. These plaques took several forms and shapes. In the British Museum may be seen two oval ones containing busts of Benjamin Franklin and George Washington. The former is enclosed in a wreath of a dull gold surrounded by raised festoons of flowers, whilst

the latter has, in addition to the flowers, a display of weapons.

In Mr Trapnell's collection are two busts, one of a lady, whose point-lace cap and dress frill are most exquisitely finished; the other, a gentlemen, dressed in the costume of 1775. Unfortunately, these are not in the cabinet which, through Mr Trapnell's kindness, I am able to illustrate, but at the back of the second shelf (from the top) will be seen two round plaques, with roses and other flowers in high relief. Another form of plaque contains armorial bearings. The arms are displayed in the centre, surrounded by wreaths of flowers, sometimes twisted and tied with ribbon.

Nothing can exceed the delicacy and beauty of the raised flowers on these Bristol plaques, and when associated with gold, as they frequently are, the effect is singularly pleasing.

Groups and statuettes were also made in biscuit, and these will be found to have the base ornamented with leaves and ferns in high relief, the Bristol cross being incised in the paste at the bottom.

The cabinet illustrated (Plate XIV.) contains some most beautiful and interesting specimens of Bristol china, besides many pieces more commonly met with. On the top shelf will

CABINET CONTAINING ALMOST EVERY VARIETY OF BRISTOL CHINA

Part of Mr Trapnell's Collection

be seen two small white Chinese figures; these are marked with the word "Bristoll" in relief letters. Mr Trapnell has a sauce-boat decorated in under-glaze blue with embossed festoons of white flowers which has also this mark.

On the second shelf is a set of four figures representing the elements: "Fire," Vulcan forging a thunderbolt; "Water," a nymph with fishes in a net at her feet; "Earth," a husbandman leaning on a spade, a basket of fruit at his feet; "Air," a winged figure resting on a cloud.

The third shelf contains part of the beautiful tea service made by Champion for Edmund Burke, who gave it as a souvenir to Mrs Smith. When Edmund Burke became a candidate for the representation of Bristol in 1774 he accepted the hospitality of Mr Joseph Smith, and was so pleased with his sojourn under that gentleman's roof that he commissioned Champion to make the most beautiful tea service possible, for Mrs Smith. This service is decorated with wreaths of laurel green and matted gilding; each piece bears the arms and crest of the Smith family, and the initials of Mrs Smith (S S) are painted in bright blossoms. When a piece of this celebrated service comes

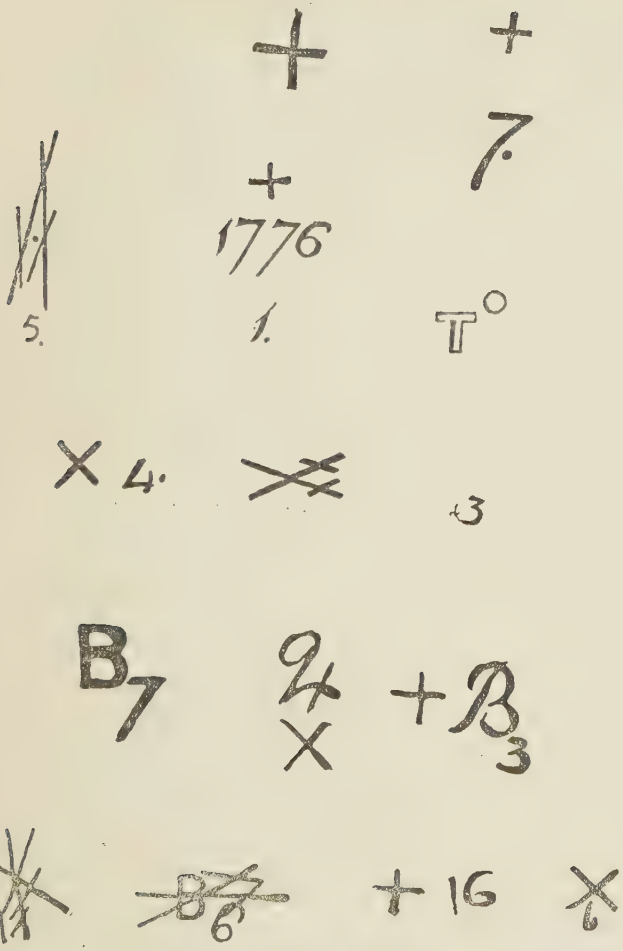
into the market it fetches a large price. As much as £93 has been given for a cup and saucer.

An even more beautiful service was made and given by Champion and his wife to Edmund Burke. It is ornamented with the arms of Burke impaling Nugent, emblematical figures and devices bearing incriptions, dated 3rd November 1774. Each piece has an elaborate gold border and pattern on a canary ground, the covered pieces being also adorned with wreaths of raised flowers. Mr Trapnell has some of the finest specimens of this service, but they are not in the cabinet illustrated.

On the shelf with the Smith service will be seen the celebrated Bristol figures representing the four quarters of the globe. "Europe," holding a book in one hand and a palette in the other, at her feet trophies of war and a horse reclining; "Asia," with a vase of spices and a camel at her feet; "America" holds in her left hand a bow, and with the right draws an arrow from her quiver, at her feet a prairie cat; "Africa," represented by a young negress with a lion, a crocodile, and an elephant's head. This set of figures was also made at Plymouth.

The fifth shelf illustrates the well-known Bristol china with festoons and wreaths of laurel-green leaves. On this shelf will be seen several

Some Bristol Marks



renderings of the design and various shapes used for tea services.

On the bottom shelf are three fine mugs with painted landscapes and birds, and also some cups and a saucer with the pineapple pattern in relief.

Some of the fine Bristol figures—noticeably the four quarters of the globe—have the mark T° impressed in the paste. This is supposed to be the monogram of Tebo, the celebrated modeller employed by Champion.

The edges of Bristol cups, saucers, jugs, and bowls, as well as the spouts and covers of teapots, are often painted brown, or a pink shade of brown, in place of gold.

Marks.—The principal mark used was the Bristol cross in blue, but others are found. 1770–1777.

CHELSEA

The first reliable information we have about the Chelsea porcelain works commences in 1745, though it is known that glass, and an inferior kind of porcelain like opaque glass, had been made since 1676, when some Venetians, under the auspices of the Duke of Buckingham, established a factory there.

Although the two well-known "Bee and Goat" milk jugs, marked with an impressed triangle and dated "Chelsea, 1745," are the earliest dated pieces extant, they prove to us that the manufacture had by this time attained a high standard of excellence. An advertisement from the "Chelsea China Warehouse, St James's Street," dated 17th January 1750, refers to the productions of "Mr Charles Gouyn, late proprietor and chief manager of the Chelsea House." At this date the works were the property of Mr Nicholas Sprimont. Both Gouyn and Sprimont were of Flemish or French origin, and the latter had been a silversmith. (Professor Church thinks they were Flemish.)

The site of the works has never been clearly defined; but Faulkener, in his "History of Chelsea," places it at the corner of Justice Walk and the upper end of Laurence Street. Some part of the works, however, must have been situated in Cheyne Row, as, in 1843, during excavations there, large quantities of broken vases and figures were found.

In 1769 Sprimont's connection with the Chelsea works came to an end, and early in the following year they were purchased by William Duesbury of Derby. For some time the two businesses were carried on simul-

taneously, but in 1784 the Chelsea works were finally closed and the plant transferred to Derby. Sprimont died in 1771.

Professor Church considers that "the productions of the Chelsea factory may be grouped in two divisions: that which extended from the commencement of the works till the year 1757, during which period the porcelain was characterised by considerable translucency, much glassy frit being employed in the paste, the glaze being also very soft, and gold sparingly used in decoration. In the second period, from 1759 to 1769, the body contained bone ash, and the use of gold in the decoration became more frequent and lavish."

One of the chief characteristics of early Chelsea is its very unctuous appearance and the thickness and heaviness of many of the pieces. If held to the light all early Chelsea china will show what I have heard described as "grease spots"—small discs, more translucent than the rest of the body, which look like floating grease spots, but which are evidently caused by small irregular accumulations of the glassy frit which was so largely used in the early body. This peculiarity was first pointed out by Dr W. H. Diamond. Mr Burton considers it to have been a device of

From the British Museum

CHELSEA PLATES, CUPS AND SAUCER

BEE AND GOAT CREAM JUG

the Chelsea workmen to strengthen the body and keep it in shape. Another characteristic is the extremely soft and glassy appearance of the glaze, which is very thickly applied, but is so clear that it looks almost as if the body had been encased in a thin covering of glass; it is often much cracked, and sometimes forms quite large lumps, which are generally cleverly hidden by a flower, leaf, insect, or other device painted on the spot. I know a plate which has a lump of glaze more than three-quarters of an inch in diameter; this is painted to represent an apple, the flaw being quite hidden by this skilful device. Three little wart-like blisters in the glaze, made by the tripod on which it was baked, are often found on the bottom of a piece of Chelsea china, and figures are generally marked by three "thumb marks," or dirty looking patches also made by the tripod. These "thumb marks" and blisters are often a help to identification, as, like the productions of many other early factories, much Chelsea china was unmarked.

Early catalogues of auctions and advertisements—of which many are still in existence, and some may be seen at the British Museum—give one an idea of the quantity and great variety of the productions of the Chelsea

factory, and it is possible to discover the approximate date of some specimens by means of these. Thus we learn that at the earliest sale in 1754 the china sold was "enamelled on white." In 1756, during March and April, a sale which lasted for "sixteen days" took place, in which "mazarine blue" china was sold. "In 1759 pea-green colour was introduced; in 1760 claret colour and turquoise."*

The earliest period may sometimes be recognised by the dress and colours used on figures, and a curious example of a small detail, quoted by Professor Church, by which the period of manufacture can be identified, is supplied by two figures of Falstaff, both made in the same mould. "Falstaff's inn-reckoning is given on the tablet beside him on one, doubtless the earlier of the two, as—

	s.	*d.*
Sack . . .	4	0
Capon . . .	2	0
Sauce . . .		4
Bread . . .		½

"On the second, made during the Chelsea Derby period, when possibly 'sack' had

* Nightingale's "Contributions towards the History of English Porcelain."

become obsolete as a beverage—the reckoning is given as (Church)—

	s.	*d.*
Capon . . .	3	6
Port . . .	5	0
Bread . . .	2	0"

The first period is distinguished by a simple form of decoration and very little gilding, which showed off the exquisite appearance of the beautiful soft body to perfection. Services were decorated with Chinese designs in colours, so beautifully painted and such faithful copies of the original that one who did not understand paste and glaze would find it difficult to believe they were made in England. This alone proves that from the beginning first class artists were engaged. Flowers and fruit in detached groups, with butterflies, insects, and caterpillars, were painted, and this latter style of decoration was also applied to Oriental china at Chelsea which had been imported in its white state from China. I have a small thin Oriental basin painted in this way, and the man who sold it to me refused to believe it was not English.

In one of the earliest sale catalogues—that of 1756—we find more than forty varieties of figures and statuettes mentioned, some representing Europe, Asia, Africa, and America;

the Madonna and Child; Perseus and Andromeda; monkeys playing on musical instruments; and many others. "All these early figures were either without gilding or only very sparingly gilt; later on, in 1759, the more richly gilt and gorgeously coloured figures were produced" (Church). In that year the catalogue mentions figures representing the four quarters of the globe; George III., in Vandyke dress, leaning on an altar; Una and the lion, twenty-seven inches high; and Britannia the same height. A set of dwarfs, another of dancing figures, and the Vauxhall singers are well known.

Some of the figures, noticeably shepherds and shepherdesses with sheep and dogs, had backgrounds formed of boskies of May-flowers and greenery, the base being often very elaborate in style; vases magnificent in colour and decoration; leaf-shaped dessert services; vessels and dishes in the shape of fruit, flowers, and vegetables; crawfish salt-cellars, and boars' head dishes were also made at Chelsea; but some of its chief productions were the beautiful scent-bottles and snuff-boxes in every variety of form and size, from the tiny, delicate Pompadour lady to the Chinese figure or Turk's head. These scent-bottles had often French inscrip-

CHELSEA CANDLESTICKS
From Mrs Bennett's Collection
CUPIDS WITH BASKETS OF FLOWERS

SEATED FIGURE PLAYING MANDOLINE
WITH LAMB AND MAYFLOWERS
From Mr Edett Lake's Collection

tions, "sometimes incorrectly spelt, and were at one time mistaken for Sèvres" (Church).

Some Chelsea Marks
1745—1769

An anchor in relief in a raised embossed oval is the earliest regular Chelsea mark, but on a few pieces the word "Chelsea," with an incised triangle, has been found; sometimes the raised anchor is relieved in colour with a brown-red enamel on white, but this is a very rare mark.

The anchor in red, purple, or gold is the usual Chelsea mark; sometimes it is very

roughly painted. Though it varies in size it must not be confounded with the anchor found on Venetian porcelain, which is much larger. It is not always found on the bottom of a piece, but, as in the case of some figures, it may be anywhere on the base, or even upon the drapery —sometimes in a fold, in which case it is generally very small.

CHURCH GRESLEY

A MANUFACTORY was established at Church Gresley, near Burton-on-Trent, in 1795 by Sir Nigel Gresley of Gresley Hall. Workmen were engaged from the Staffordshire potteries, many artists were employed to decorate the productions, and no expense seems to have been spared to make the venture a success, but, in spite of this, it was not a success financially, and we have yet to discover any fine pieces made at Church Gresley.

In 1800 the business was sold to Mr William Nadin, who continued it for four or five years, when it was disposed of to Mr Burton of Linton, and finally closed in 1808.

Jewitt says that a speciality of this factory was the production of "fancy pieces in the shape of boots, shoes, and slippers"; and we also hear

CHURCH GRESLEY

MUG DECORATED IN PALE COBALT BLUE UNDERGLAZE

From the Franks' Collection, British Museum

of tea services decorated in under-glaze blue with trees and birds, but no known specimens exist. Queen Charlotte ordered from Nadin "the handsomest dinner service he could produce," and "£700 was the price agreed upon";* the workmen, however, being incapable of firing the pieces, this order was never executed. The fact that Queen Charlotte gave the order would seem to indicate that Church Gresley porcelain was well known and of some merit. I cannot help thinking that we shall hear more of this factory, and I hope some collector with time and inclination may be found to make an effort to identify some of its productions.

The mug illustrated is from the Franks collection in the British Museum, and the fact that the late Sir W. Franks classed it as Church Gresley is very good evidence that it was really made at that factory, though it is unmarked. The mug is decorated in under-glaze blue of a light shade of cobalt in Chinese taste, and the glaze is speckled with grey spots.

DERBY

The exact origin of this factory is unknown, though we have evidence that it existed prior

* Burton's "History and Description of English Porcelain."

to 1756, when William Duesbury became connected with it. An unsigned deed mentioned by Mr Jewitt in his book, and dated 1st January, 1756, is headed "Articles of Agreement between John Heath of Derby, in the county of Derby, gentleman; Andrew Planché of the same place, china maker; and William Duesbury of Longton in the county of Stafford, enameller." And records that "ye said John Heath hath ye day of ye date of these presents delivered in as a stock ye sum of one thousand pounds to be made and employed between them for ye carrying on of ye said act of making china wares."

Planché, who was a practical potter, and Duesbury the enameller, were, it seems, to manage the works, whilst John Heath, the well-known banker, financed the business. Planché was the son of French refugees, and had probably worked at Bristol and Bow; whilst Duesbury had gained considerable experience as a china painter, having worked for many of the principal dealers before he settled at Derby. He was a man of much ambition and energy, and gradually acquired the whole business. He had in 1770 taken out a lease of the Chelsea works with John Heath, but when in 1775 the moulds and stock of the Bow

works were sold to him, Heath's name does not appear on the deeds, so that, no doubt, by this time he was in such affluent circumstances as to be able to purchase for himself. He also bought the Longton Hall Factory and dismantled it. It is said that, although the Derby works did a very large business, Duesbury never employed more than 100 workpeople.* William Duesbury died in 1786. His life was one of the very few instances in which financial success seems to have crowned the efforts of one engaged in the manufacture of porcelain in its early days.

Duesbury was succeeded by his son William, who in 1795 took into partnership Mr Michael Kean, the miniature painter, when the firm became Duesbury & Kean. He died shortly afterwards, and subsequently Kean, who managed the works, married Mrs Duesbury, and carried them on for the benefit of himself and her family. Owing to a quarrel with the third William Duesbury, Kean left Derby in 1811, and in the same year the business was sold to Mr Robert Bloor. After seventeen years Bloor became an invalid, and died in 1846, during which time the works were managed by Mr John Thomason and by

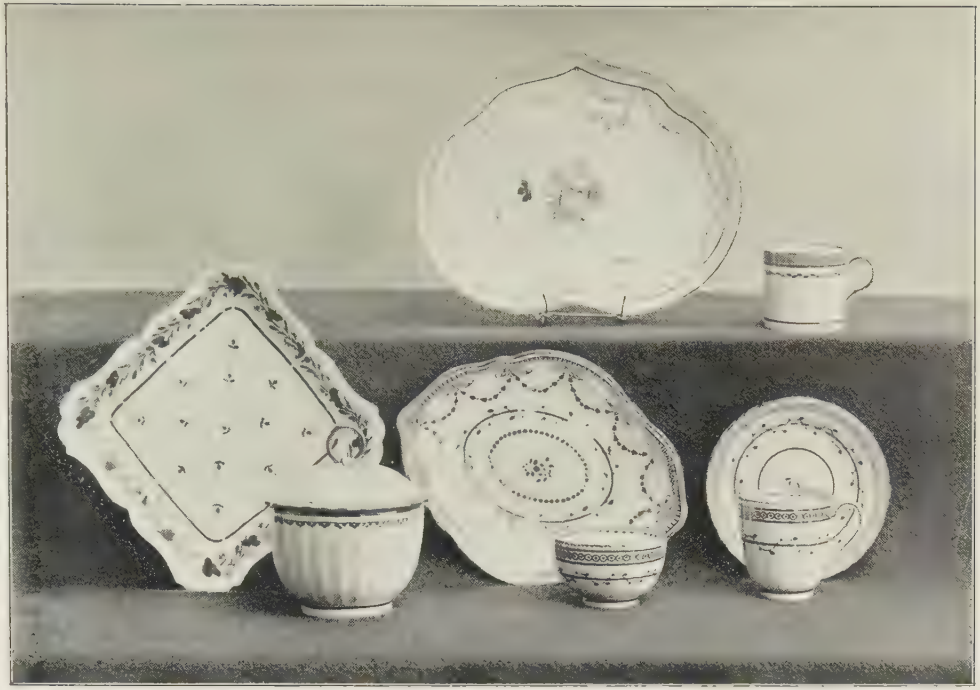
* See Haslem's "Old Derby China Factory."

Mr Clark, who had married Bloor's granddaughter, but in 1848 they were finally closed.

The best period, and that in which the finest pieces and most beautifully modelled figures and groups were produced, was during the lifetime and management of the second William Duesbury. To Kean is attributed the introduction of the Japanese taste, or "Derby Japan" as it is called; whilst the Bloor period marks a decline in the body, decoration, and taste displayed.

It seems to have been the ambition of the first William Duesbury to emulate Dresden. In an advertisement in the *Public Advertiser*, December 1756, we read of a sale, "By order of the Proprietor of the Derby Porcelain Manufactory," of "A curious collection of fine figures, jars, sauce boats, services for dessert, and a great variety of other useful and ornamental porcelain after the finest Dresden models."

Also, in May 1757, another advertisement mentions "a large variety of the Derby or second Dresden." These advertisements would seem to be good authority for believing that works of considerable importance did exist before Duesbury settled at Derby, as it is unlikely that a manufactory which had only



DERBY HEART-SHAPED DISH WITH TURQUOISE BLUE BORDER, MARKED IN BLUE
SQUARE DISH PAINTED WITH THE FRENCH SPRIG AND POPPIES
WHITE WITH GOLD DECORATION, PUCE MARK

been established a few months should be in a position, or be capable, of producing the fine pieces mentioned.

Little is known as to the materials employed at Derby. The earliest body probably contained Dorset clay; bones were used later; and lastly Cornish kaolins and chinastones. During the Bloor period there was a want of transparency about the paste, the glaze shows an inclination to crack, and discolouration results. The productions of the Derby factory may be classed under four heads — namely, Derby, Chelsea Derby, Crown Derby, and Bloor Derby. As no known marks exist by which the productions of the earliest factory can be identified, it is not possible to speak of them with any certainty, but to judge by the advertisements which I have already quoted, they must have been of the highest excellence.

During the Chelsea Derby period it is difficult to distinguish whether specimens were made at Chelsea or at Derby, as the same body, moulds, and models were used at both places, as well as the same mark. During this period tea services were often decorated with a beautiful turquoise blue, generally used as a border, relieved by gilding on fluted cups and

saucers. The heart-shaped dessert dish (Plate XVIII.) is of this period, though marked with the Crown and D in blue. The paste is like Chelsea paste, it has the same unctuous appearance, the glaze is thick, and two small "pimples" are hidden by painted leaves. The decoration consists of sprays of enamelled flowers, festoons of tiny leaves, and a wide turquoise border edged with gold.

The tea service illustrated (Plate XIX.) is Chelsea Derby, and the shape is one often seen with the blue border; the edges are simply gilt, and the design of birds and insects is beautifully painted. The same shape, with border in other colours and floral sprays, is also met with. "Vases of this period are more severe and less rococo in character than those made at Chelsea by Sprimont" (Church), and the base is generally found to be square, which is rather characteristic of Derby vases at all times. Covered dishes with basket work and raised flowers, and most of the groups and figures made at Chelsea during Sprimont's time, were reproduced. In 1773 Duesbury issued a catalogue comprising 200 pieces, and at one time the Derby works possessed over 500 models for groups and figures. Amongst them are found the nine Muses; four groups

CHELSEA DERBY, PART OF A FLUTED TEA SERVICE WITH BRANCHES, BIRDS, AND INSECTS ENAMELLED IN COLOURS

From Mrs Cookson's Collection

representing Music, Painting, Sculpture, and Literature; a set of antique Seasons; figure of Neptune with a dolphin, the base studded with shells; a pair of figures—Prudence and Discretion; and many others, including the king, queen, and royal family in grouped pieces.

A speciality of the Derby factory are the beautiful biscuit figures and groups which are quite unrivalled. They were made as early as 1770, and generally have the Crown Derby mark incised in the paste as well as a number. These figures must not be confused with "parian," which is of a much later date, and cannot be compared with them. Some of the statuettes are very large, and all of them are beautifully modelled and are so delicate that it seems wonderful they ever left the potter's hand and kiln unbroken.

During the Chelsea Derby period Dr Johnson visited the works in 1777, and, commenting on the prices asked for the china, he says that he "could have vessels of silver, of the same size, as cheap as what were here made of porcelain."

During the Crown Derby period some fine services were made; a dessert service for the Prince of Wales; a service for the Duke of

Devonshire with views; and one for the Earl of Shrewsbury painted with fruit subjects on a green ground. Landscape painting on services and vases was a style of decoration much used, and is often met with. These landscapes and views were beautifully executed, and some are the work of Zachariah Bowman. Vases have generally a ground colour of *gros bleu*, apple green, and sometimes pink, much gilt, and the Derby canary yellow is found on some fine specimens. Many good artists were employed, amongst whom were R. Askew, the landscape and figure painter. Billingsley, whose name is connected with so many other factories, was apprenticed in Derby, and is responsible for much of the beautiful flower painting. Bomford, Complin, Pegg, and Withers were others associated with the Derby works, and W. G. Coffee and J. J. Spengler were amongst the modellers employed.

A style of decoration used in the Crown Derby period was the "Chantilly" pattern or French sprig, which was much copied by other factories. This sprig is generally a blue cornflower, but is also found in green and pink, sometimes edged with gold, on tea and dessert services; it is sometimes associated with the

DERBY FIGURES, PAINTED VASES, AND "JAPAN" PATTERN
From Mrs H. B. Weatherall's and Mr Ellett Lake's Collections

poppy, as seen in the square dish on Plate XVIII. Another style of decoration is the Japan pattern, of which there are four different renderings, called "Derby Japan," "Rock Japan," "Grecian Japan," and "Witches Japan." The specimens illustrated (Plate XX.) give a very good idea of these patterns. Davenport adopted the same decoration for many of his ornamental pieces, but these are generally marked with his name. Plate XVIII. gives specimens of a kind of Derby frequently met with, which is distinguished by the good quality of the paste and glaze and the simplicity of decoration. All these pieces have the Crown Derby mark in puce colour. The dish, covered bowl, and cup and saucer are decorated entirely in gold, the coffee mug has a band of apple green and gold, the handle being beautifully ornamented in gold. The puce mark is by some people the most highly valued, and certainly this group contains pieces which, for simplicity, good taste, and attention to detail, leave nothing to be desired. But I have seen the same puce-coloured mark on specimens which lack these features.

The Bloor Derby period marks a decline in the products of the factory. The Japan pattern was still used, and dessert services

are often found with a small group of flowers in the centre of each piece and a plain border of dark blue; also tea services with groups and sprigs of flowers bordered with apple green.

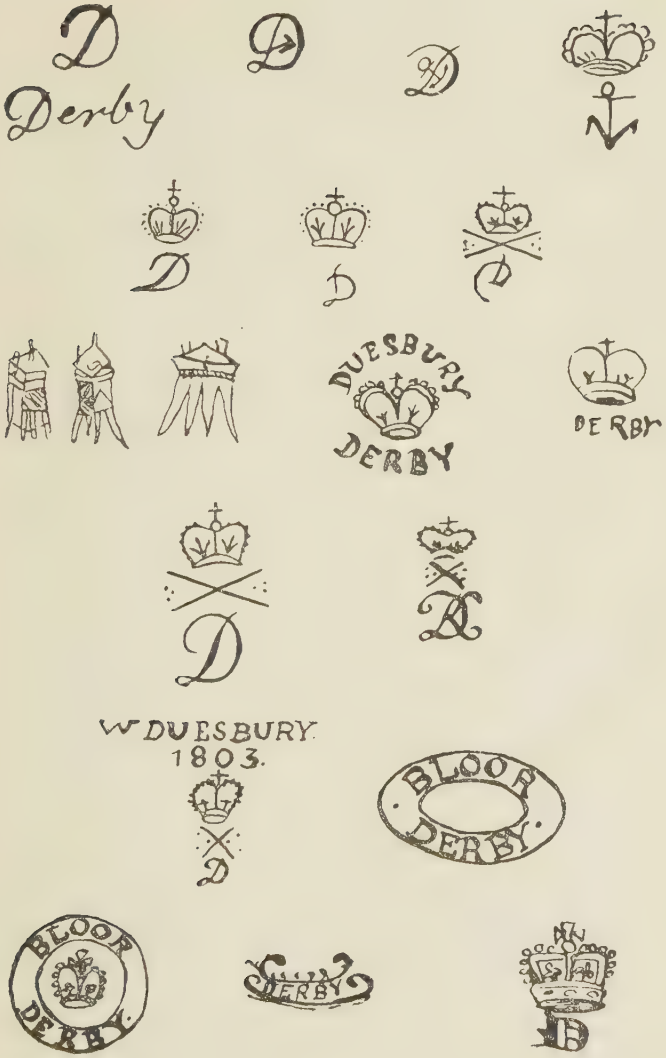
The glaze will be found to be much cracked, the paste is heavy, and pieces which bear the Bloor mark are frequently discoloured.

Marks.—If any mark were used in the first period it has not yet been identified.

During the second period, 1769-1773, the mark of an anchor, in gold, placed within the D of Derby, or Duesbury in gold, was used. In 1773 a crown, having the bows carefully jewelled, was added to the D, the cross batons and dots being added in 1782 or even earlier. This mark, as well as the crowned D, was enamelled in various colours or painted in gold; the first colour used was blue, then purple or puce, then gold, then light brown, then green, and lastly black. The crowned D without batons was an early mark. The mark in red belongs to at least a part of the Bloor period, 1815-1831; but the crown of the later mark has no jewels on the bows.

After the year 1795, for a short period, during which the second Duesbury was in partnership with Kean, the D of the mark was com-

Some Derby Marks



bined with a K. The Chelsea Derby mark was used at Chelsea as well as at Derby from 1769 to 1784. The double L of Sèvres and the Dresden crossed swords, both in underglaze blue, are occasionally met with on Derby porcelain.

DAVENPORT

PORCELAIN was made at Longport, in Staffordshire, by John Davenport and his descendants from 1793, when he purchased the earthenware works, till 1887. It is noted for its fine paste and glaze and for its elaborate decoration. There is a close resemblance between Derby and early Davenport china in paste, glaze, and decoration, but whereas nearly all Davenport is marked, a great deal of early Derby has no mark.

Tea and dessert services with rich *gros* blue ground, much gilt, and reserves beautifully painted with flowers and fruit, were made, and a very distinctive apple green was largely used as a ground colour. The "Derby Japan" pattern was copied especially in vases and small ornamental pieces. Several Derby workmen were employed, notably

Thomas Steele, whose painting of fruit is much admired.

There is a great tendency to craze and discolour in Davenport china. This is specially noticed in tea services; the cups and teapot frequently look as if they were stained by the tea. The same may be said of Derby china of the Bloor period, but not to the same extent.

"The Prince of Wales (afterwards George IV.) and the Duke of Clarence (afterwards William IV.) visited the works in 1806, and this is probably why the service used at the coronation banquet of William IV. was made by Davenport, and it was also the occasion of the royal crown being added to the mark" (Burton).

Davenport Marks

LONGTON HALL

On 27th July 1752 the following advertisement appeared in Aris's *Birmingham Gazette* :—

"This is to acquaint the public that there is now made by William Littler, at Longton Hall near Newcastle, Staffordshire, a Large Quantity and great variety of very good and fine ornamental Porcelain and China ware, in the most fashionable and genteel Taste, where all persons may be fitted with the same at reasonable Rates, either wholesale or retail."

Shaw, in his history of the Staffordshire potteries, says that "William Littler and his brother-in-law Aaron Wedgwood first introduced the use of cobalt in the manufacture of Staffordshire salt-glaze ware. From his success with salt glaze Littler was led to attempt the production of porcelain, and for this purpose he left Tunstall and settled at Longton Hall; but after a time, owing to the lack of demand for his china, and having lost all his money in the venture, he discontinued it."

Duesbury is said to have been employed by Littler as enameller, but this could only have been for a short period, as he was work-

LONGTON HALL PORCELAIN

From the Franks' Collection, British Museum

ing in London until 1754, and he removed to Derby in 1756.

The paste and glaze of Longton Hall porcelain bear a strong resemblance to those of Chelsea, and there is also a great likeness in the lovely shade of blue so frequently seen as a ground colour. This colour, which is very bright in tone, looks as if it had been applied to the body with a sponge, and has a curious run, streaky appearance.

As will be seen in the specimens illustrated the modelling is heavy, and this is especially noticed in figures, groups, and flowers: these latter are sometimes found singly on pieces, standing upright, and not wreathed. Leaf dishes formed of a bunch of heavy upstanding leaves were a characteristic production, and the dish and cover illustrated (Plate No. XXI.) shows a shape much used at Longton Hall—namely, the overlapping leaf pattern, in which leaves of the lovely bright blue, decorated with delicate tracery in raised white enamel (in place of gold, which would have been used at any other factory), alternate with white leaves, on which sprays of flowers are enamelled in colour.

The vases on either side of this dish and cover have a ground colour of the typical

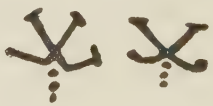
Longton Hall blue, much run and streaked, and are painted with scenes on white panels; the handles and tops are decorated with heavy flowers in relief, and the gilding is very slight.

It is probable that many specimens of Longton Hall, porcelain have been looked upon as early pieces of Chelsea or Bow. These are characterised by a vitreous frit, similar to Chelsea, the heavy flowers and stalks, which Professor Church describes as being "in the round," and many minute signs of "want of finish" in the manufacture.

Longton Hall paste is of a glassy type, the glaze is whiter than the glazes used at Bow and Chelsea, and is slightly bluer, which gives a cold appearance to the china. Shaw says that "the porcelain was a frit body; that it was fired with wood because it would not bear coals, and that its defect was inability to bear excessive or sudden changes of temperature."

Mark.—Two L's crossed, with dots underneath, a symbol for Littler, Longton. 1752.

Longton Hall Marks



LIVERPOOL

Mr Rudler tells us that "the late Mr Joseph Mayer, historian of the Liverpool Works, found amongst the list of town dues payable at the Port of Liverpool in 1674 several documents showing that pottery was made there at that early date."

During the latter half of the eighteenth century a number of potters were at work in Liverpool, including Richard Chaffers, who died in 1765; Philip Christian, whose works were the largest and most important; and Seth Pennington. In a note-book left by Sadler the printer is a receipt, dated January 1769, which he calls "Christian's China body." It runs thus—

"100 parts of rock; 24 parts of flint; 6 parts best flint glass; to every 20 lbs. of above 1 lb. of salts."

These ingredients would not produce true porcelain, but a fine white ware; and there is no doubt that this was the body used for the transfer-printed ware which was made in large quantities for the American market.

Another receipt in Sadler's note-book, dated "March 1769," is called "Pennington's body." It reads thus—

"Bone ashes, 60 lbs.; Lynn sand, 40 lbs.;

flint, 35 lbs.; fritted together; to every 60 lbs. of the above, 20 lbs. of clay."

The clay used may have been Cornish clay or even pipeclay. This mixture would give an almost translucent body, and it is possible that it formed the nucleus of the body used in the porcelain made at Liverpool.

To Mr John Sadler of Liverpool is attributed the discovery of transfer-printing on pottery or porcelain. He carried on a business as engraver, and having noticed that some of his waste prints were used by children to stick on to pieces of broken pottery, he commenced experiments with a view to decorate china in this way. He was assisted by Mr Guy Green, and so successful were they that pottery was sent to them from all parts of the country to be decorated. Wedgwood sent his cream-coloured ware weekly by carriers' waggons from Staffordshire to Liverpool, where it was printed by Sadler & Green. The printing was done in black and colours. Plate No. XXII. shows a tile decorated in Liverpool, and marked "Sadler."

The bowl (Plate XXIII.) is another illustration of this kind of decoration, and was doubtless made for America at the time of George Washington's death. On one side is engraved

BUFF COLOURED HERCULANEUM WARE, TRANSFER PRINTED, TILE MARKED "J. SADLER." LIVERPOOL PORCELAIN

the bust of Washington and on the other that of Sir Benjamin Franklin; whilst on the in-

Some Liverpool Marks

Richard Chaffers
1769.

PENNINGTON.

SADLER & GREEN.

CHRISTIAN.

HERCULANEUM.

P P

side the inscription, "Washington in Glory, America in tears," surrounds the engraving of a weeping figure and an obelisk surmounted by an urn.

Of Liverpool porcelain little is known, owing

partly to the absence of any mark on the majority of pieces and the fact that it was made principally for America.

In the British Museum are several specimens decorated with under-glaze blue and with transfer-printing—these are principally mugs and sauce-boats. Seen side by side with other old china they have one very noticeable characteristic—namely, the colour of the body, which is quite strikingly grey; of course, this is really caused by the blue shade of the glaze, but when placed side by side with a piece of Worcester, for instance, the effect is a cold grey. The glaze is somewhat flecked with black specks.

The word "Herculaneum," taken from the name of the works, is found impressed or transfer-printed on porcelain, and the bird called the "liver" is also represented in the decoration of some pieces. The names of Sadler & Green, Christian, and Pennington are also found printed or impressed on Liverpool ware.

MUSSELBURGH

Very little is known as to a china factory at this place, but some years ago Mr Chaffers dis-

STAFFORDSHIRE BOWL DECORATED WITH TRANSFER PRINTING IN LIVERPOOL

From the Wedgwood Institute, Burslem

covered a paragraph in the *London Chronicle* in 1755 to the effect that "yesterday four persons well skilled in the making of British china were engaged for Scotland, where a new porcelain manufactory is going to be established in the manner of that now carried on at Chelsea, Stratford, and Bow." He also refers to a statement in the newspaper of 24th December 1764. "We hear from Edinburgh that some gentlemen are about to establish a porcelain manufacture in Scotland, and have already written up to London to engage proper persons to carry it on." From this second notice it would seem that little, if anything, had been done by the promoters of the earlier scheme in 1756. The pieces illustrated are the two quart mugs in the collection at the Museum of Science and Art, Edinburgh. These mugs, which are decorated with the Dalrymple crest and motto, and sprays of enamelled flowers very poorly executed in the Chelsea style, are of a porcelain which in body and glaze closely resembles Chelsea; the glaze has the same glassy appearance, is much cracked, and shows many black specks. Under the handles is the inscription "Over Hailes," which is supposed to be "New Hailes," Mid-Lothian, proving that works did exist

here, and possibly some member of the Dalrymple family was connected with them. They cannot, however, have been important or of any size, but pieces made there are very interesting as being specimens of the first china manufactured in Scotland. Any reader who may have a specimen should make it known and should value it for this reason.

NEW HALL

In the year 1781 Richard Champion closed his Bristol works and transferred his rights and recipes for hard-paste porcelain to a company of Staffordshire potters, who established the first hard-paste porcelain manufactory in Staffordshire. According to Shaw, the company consisted of "S. Hollins of Shelton, Anthony Keeling of Tunstall, John Turner of Lane End, Jacob Warburton of Hot Lane, William Clowes of Port Hill, and Charles Bagnall of Shelton,—the firm trading at first as Hollins, Warburton & Co."; John Daniell afterwards became managing partner. The works were carried on at the establishment of Anthony Keeling at Tunstall until about 1789, when Keeling and

MUSSELBURGH MUGS, WITH DALRYMPLE CREST, DECORATED IN CHELSEA STYLE WITH ENAMELLED FLOWER

From the Museum of Science and Art, Edinburgh

Turner retired, and the other partners re-removed to New Hall, at Shelton.

Champion's skilled workmen and enamellers did not join the Staffordshire factory, and although much of the early hard-paste porcelain made at New Hall bears a striking resemblance to Bristol china both in body and defects, it is very inferior in decoration.

In 1810 bone ash was introduced into the paste, and from this time soft-paste porcelain only was made at New Hall.

New Hall Marks, 1777-1825

Two marks were used: the earlier, a large incised N, is said to have been employed on hard-paste porcelain only; the latter consisted of the name of the factory printed in dull red or brown, surrounded by a double circle.

The New Hall works remained in the hands of the four families, Hollins, Warburton, Clowes, and Daniell, until 1825, when the stock was sold and the factory closed.

PLYMOUTH

"The introduction of hard-paste porcelain into this county is due to the ability and enterprise of William Cookworthy of Plymouth. In early life he carried on a business as wholesale chemist in Notte Street, Plymouth, where he acquired a high reputation for his chemical knowledge" (Rudler).

Early in the eighteenth century the missionary Père d'Entrecolles, who resided at King-te-Chin, a locality in China famed for its porcelain, had sent over to Paris specimens of the materials employed, and this would seem to have attracted the attention of Cookworthy, who decided to make search in England with a view to discovering these clays. Borlase, writing in 1758, mentions his researches, and Mr Prideaux quotes information received from "Mr Martin of the St Austel Blowing House that Cookworthy discovered porcelain granite in the tower of St Columb Church, which was built of granite from St Stephens."

Cookworthy seems, however, to have first discovered china stone about the year 1750 at Tregonning Hill, near Breage, and he also found china clay, which he called "caulin" (*i.e.* kaolin). He afterwards found "im-

mense quantities, both of petunse stone and caulin, in the parish of St Stephens, nearer to Plymouth, where it might be more commodiously and advantageously wrought."

"Having discovered the necessary materials in various parts of Cornwall and Devon, Cookworthy experimented on them, and, finding these successful, he established works at Plymouth in 1768, in conjunction with Lord Camelford, and took out a patent for the manufacture" (Rudler).

Cookworthy engaged excellent painters to decorate his work, and we read that amongst them were M. Soqui, from the Sèvres Works, and Henry Bone, who afterwards became celebrated for his beautiful enamels. The site of the factory has caused much discussion; but Mr Worth, who has given the subject careful study, says "there can be little doubt that the china was made in premises on the eastern side of High Street, immediately to the north of Vintry Street. From fifty to sixty people were employed, and the demand for blue-and-white porcelain seems to have been considerable." Wood was chiefly used as fuel.

In a letter from Lord Camelford to Mr Polwhele, dated 30th November 1790, we

find the reason for the removal of the Plymouth works to Bristol, which took place in 1770. Lord Camelford says: "The difficulty found in proportioning properly these materials so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard to the manipulation, discouraged us from proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between two or three thousand pounds. We sold our interest to Mr Champion, of Bristol." Cookworthy appears to have continued to manufacture porcelain at Castle Green, Bristol, in connection with Richard Champion, until the end of 1773, when Champion finally purchased all interest in the Plymouth patent. After having retired from the business William Cookworthy devoted his remaining years to the ministry in the Society of Friends, to which he belonged. He died in 1780.

Like Bristol china, one of the characteristics of Plymouth porcelain is the spiral ridges which I have endeavoured to illustrate in Plate I. The paste is hard, and the glaze gives the piece a beautifully bright appearance, resembling polished ivory, but it is milk-white instead of cream colour. Some-

times the glaze was very thickly applied, and has a smoky, dirty appearance, as if, during the process of firing, it had become discoloured; to a slight extent this is visible on the basin (Plate I.), and is one reason why it is possible to reproduce the ridges in a photograph, as the discoloration of the glaze accentuates them. It is very necessary to bear in mind these peculiarities of the Plymouth glaze — namely, what might be termed the polish of the glaze and the smoky appearance sometimes met with, as these are the chief differences which can be pointed out between Plymouth and Bristol china.

Both the teapot and bowl illustrated are decorated in a style much used at Plymouth and at Bristol—namely, small sprays of enamelled flowers, sometimes well painted but often very indifferently executed. On the teapot, which has the somewhat rare impressed mark, the painting is beautifully done; the small leaves with which the piece is sprinkled are of the typical laurel green; there are pink roses, small roses, and tiny sprays in Indian red; yellow mallows, and blue convolvulus and iris. Round the top and cover is a running pattern in pink,— this colour also decorates the handle and edges and spout, which is unfortunately broken. The

same colours appear in the flowers used to decorate the bowl, only, in this case, the yellow flower is a large tulip. I have noticed that there is usually at least one yellow flower, and that edges are generally painted pink or a pink shade of brown. Under-glaze decoration in a peculiar shade of blue was used at Plymouth. This blue, which varies in tone, might be called the Plymouth blue, as it is distinctive of that factory. It is a cold, grey shade, and varies in tone from almost black to a very pale tint. The pepper pot illustrated is decorated in Oriental taste in under glaze with this blue, and afterwards redecorated with Indian red over glaze. The effect of the blue and red together is very harmonious.

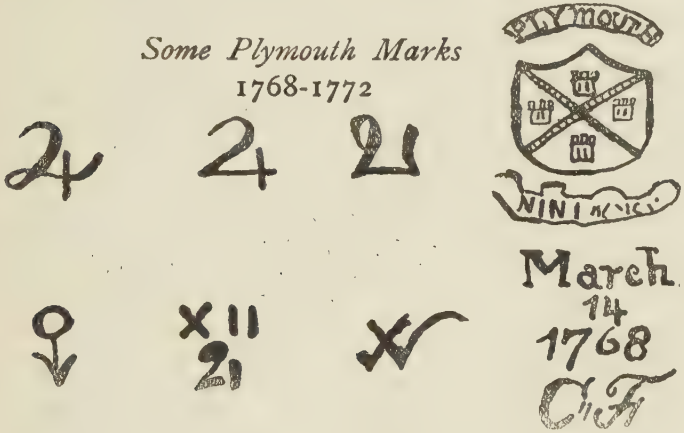
White shell work, salt-cellars, figures, bell-shaped mugs, groups, and busts were made at Plymouth; some of the figures, noticeably Chinese, were made entirely in white, and are often found much discoloured and of a dull, smoky appearance. The "Four Quarters of the Globe" illustrated on Plate XIV. were also made at Plymouth, but are not so finely finished as those of Bristol.

Mark.—The alchemist's sign for tin, which resembles the Arabic numerals 2 and 4 conjoined. It occurs in blue under the glaze and

PLYMOUTH TEAPOT AND BOWL DECORATED WITH ENAMELLED FLOWERS AND LEAVES
PEPPER POT, WITH DECORATION IN GREY-BLUE UNDERGLAZE AND INDIAN RED OVERGLAZE

in brown over-glaze enamel; also in gold; but it is supposed that this is a later mark used at Bristol, after the works were removed from Plymouth. Sometimes this mark was used conjointly with the Bristol mark, and it is rarely found impressed in the paste.

Some Plymouth Marks
1768-1772



PINXTON

At Pinxton, in Derbyshire, Mr John Coke, with the assistance of Billingsley, the celebrated flower painter from Derby, established a factory in 1795. Billingsley left the works in 1801, and Mr Coke sold them in 1804 to Mr Cutts, a painter, who abandoned them in 1812.

Billingsley thoroughly understood the potter's craft, and during his time a very fine transparent body was used, much resembling that which he afterwards made at Nantgarw and Swansea. The following is the formula :—

"Lynn sand, 60 lbs.; bone, 40 lbs.; 5 lbs. potash dissolved in water, and the whole mixed together and made in bricks and fritted in the biscuit kiln, afterwards ground up and mixed with Cornish clay in proportions to suit your mind."

It was under Billingsley's management that fine specimens were produced at this factory, but as the secret of his paste and glaze went with him an inferior porcelain was afterwards made.

Many painters engaged at Pinxton came from Derby, and the only ground colour identified as having been used was the famous Derby canary yellow, generally employed in pieces decorated with painted views of different country seats in medallions; sometimes the views were painted in monochrome. These pieces are often mistaken for Derby china, but an examination of the paste and glaze—which is as translucent and glassy as Nantgarw china—should leave no doubt as to their having been made at Pinxton, this style of decoration being quite different from anything used at Nantgarw.

PINXTON TEA SERVICE, DECORATED WITH THE "FRENCH SPRIG"

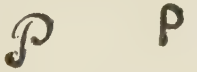
Mrs Hubert Gibbs' Collection

The "French sprig," copied from Angoulême china, is the style of decoration most frequently met with. It consists of small blue cornflowers or forget-me-nots, with tiny green leaves, and sometimes a gold sprig. The edges of plates, cups, etc., were generally painted blue or red, in place of gold, which was very little used at this factory.

Pinxton china is, I think, somewhat neglected by collectors. The early productions under Billingsley's management reached the point of the highest excellence, which should be a recommendation, and a beginner would have little difficulty in picking up specimens decorated with the French sprig.

Mark.—A cursive "P" in red; but Pinxton china is rarely marked. 1795-1812.

Pinxton Marks



ROCKINGHAM

EARTHENWARE was manufactured at Rockingham as early as 1757, but it was not until 1820 that Mr Thomas Brameld turned his attention

to the manufacture of porcelain in addition to that of pottery.

In 1826 he found his firm, which consisted of his brothers and himself, in pecuniary difficulties, and was obliged to apply for help to Earl Fitzwilliam. With his aid they continued to make porcelain till 1842, when the factory was closed.

These works were carried on with a regal disregard to cost, the most skilful painters and modellers being engaged. The paste reached the point of the highest excellence, and was composed of "Cornish stone and china clay from St Austell, in Cornwall; calcined bones, and flints from Ramsgate, Sandwich, Shoreham, and other parts of the coasts of Kent and Sussex. Clay was also obtained from Wareham and other parts of the coast of Dorset."

The products of the factory comprise some of the most ornate pieces of china ever manufactured; but although the paste and painting are almost unsurpassed in excellence there is a lack of artistic feeling and a lavishness of gilding which sometimes falls short of good taste.

Fine vases were made, but many of these are heavy in design. A shape peculiar to Rockingham is the "Lotus vase," copied from

ROCKINGHAM CANDLESTICK, MAGENTA PINK, MOULDING IN WHITE AND GOLD AND FLOWER PANELS
PLATE, WITH GREEN GROUND, MOULDED AND GILT EDGE AND PANELS OF FINELY-PAINTED LANDSCAPES

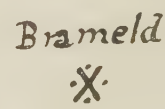
the Chinese, decorated with finely painted views of Lowther Castle, Conisburgh Castle, and other places. Tea services are decorated in the same way, but the views are generally on the *inside* of the cups, which are ornamented on the outside by a simple design in gold. Views, flowers, and birds are painted on white panels outlined by elaborate gilding, the ground colours being generally a fine rich green and an almost magenta shade of pink associated with buff yellow. The edges of plates, dishes, and cups have frequently a raised design heavily gilt.

A very inartistic shade of blue, closely resembling that used by laundresses, is also to be met with as a ground colour, especially in writing-table sets composed of inkstands, pen-trays, candlesticks, and taper-holders. Figures beautifully modelled, and "as smooth as a baby's foot," as I once heard them described, were generally made entirely in white, but I have seen others in which the face and hair only were delicately coloured.

Mr Burton says: "A dessert service made for William IV. in 1830 brought a heavy loss upon the firm, for, although £5000 was paid for 144 plates and 56 dishes, the decoration was so lavish that this sum did not nearly cover the cost of

production." Some biscuit groups, similar to those of Derby, were made, and baskets constructed of porcelain straws, encrusted with flowers, are sometimes met with. The pieces illustrated are a plate beautifully painted with views on panels, outlined in gold, and small panels filled with pheasant's eye and other designs in pink—the ground colour of the border is a rich green, and the raised edge is gilt; the candlestick is a beautiful shade of magenta pink, with panels of finely painted flowers, raised moulding, and gold.

Rockingham Marks, 1820-1842



Mark.—The crest of the FitzWilliams, a griffin in transfer-printing, under which are sometimes found the words "Rockingham Works, Brameld & Co." Sometimes these words are impressed in the paste.

SPODE JUG IN BROWN AND WHITE JASPER
From Mr Andrew's Collection

SPODE PORCELAIN

SPODE

Josiah Spode, son of the first of that name, who had been a potter at Stoke-upon-Trent, commenced to make china about 1800. To him is attributed the introduction of bone ash into Staffordshire, though it had been in use at Bow, Chelsea, and other factories for many years. It was he also who first employed felspar in the manufacture of china.

Spode also made a fine ware called *opaque china* which was used for dinner and other services. This ware was so much appreciated, and had such an enormous sale on the Continent, that it almost ruined the French trade in fayence.

Josiah Spode died in 1827. From that time the works were carried on under the style of Spode, Son & Copeland till 1833, when they became the property of William Taylor Copeland. Spode's porcelain is distinguished for its excellence; the paste is very translucent; the glaze is fine and soft; the painting is beautifully executed; and the gilding is solid and rich. The style of decoration is in no way original, and almost every form was used.

The beautiful glaze, smooth and soft as satin, is a very distinctive feature of Spode's ware.

Dinner services decorated in a medium shade of blue had handles, edges, and knobs finely gilt; whilst a well-known pattern, in a pale shade of blue, has the rose, shamrock, and thistle in the centre of each plate and no gilding.

Between 1800 and 1827 Spode's china was marked "Spode," impressed or painted in blue, purple, or red. Also "Spode, Felspar Porcelain," and "Spode, Stone China."

Spode Marks

SALOPIAN PORCELAIN

A SMALL pottery was established at Caughley, near Broseley in Shropshire, in 1751, but it is believed that no porcelain was made there till 1772, when Mr Thomas Turner became manager of the works. Turner had been an engraver at Worcester, and he introduced

a superior quality of porcelain and the rich deep blue colour for which the factory became noted.

It was for Turner that Minton first engraved the celebrated willow pattern, and although this was used chiefly to decorate dinner ware, another rendering of the design was used for porcelain tea services with edges richly gilt. (*See* Plate XXIX.) The colour is a fine deep blue, and the design is transfer-printed under glaze. The tea-poy and cup and saucer illustrated are marked with disguised Arabic numerals, the number being so associated with strokes and flourishes as to resemble a Chinese letter. The other cup and saucer on the same Plate are decorated with under-glaze blue, of the same shade, and gilt bands but are marked with the letter S.

The fluted cup with willow-pattern decoration is marked S. and the letter B. in gold, which probably denotes Broseley. This cup, no doubt part of a service copied from Nankin china, is, both in shape and design, almost a facsimile of the cups in a Nankin tea service in my possession, and has an elaborate butterfly-and-lattice border on the inside.

In addition to the willow pattern another Oriental design much used by Turner was

the "blue dragon"; it is generally called the "Broseley dragon," to distinguish it from the Worcester dragon pattern, and it was chiefly used to decorate dinner, tea, and dessert services.

Many of Turner's productions so closely resemble Worcester china, both in body and decoration, that, were it not for the mark, it would be difficult to identify them. Basket-work dishes — some with covers — decorated with touches of under-glaze blue, and with raised four-petal flowers at the cross in the lattice, are met with, and are generally marked with C. (for Caughley), or S. (for Salopian), and sometimes the name Turner, all in under-glaze blue. The word Salopian, impressed, is also found.

Some fine double-handled cups and saucers —richly enamelled and painted with flowers— jugs, mugs, and services, excellent in taste and workmanship, were also made by Turner; and whereas the under-glaze blue-printed china may easily be mistaken for Worcester, many of the finely painted and gilt specimens bear a strong resemblance to early Crown Derby.

On the retirement of Thomas Turner in 1799 the Caughley works were purchased by Mr John Rose of Coalport. Rose, who had

SALOPIAN AND CAUGHLEY TURNER CHINA, DECORATED IN UNDERGLAZE BLUE OF A RICH DEEP SHADE

formerly been apprenticed to Turner, had in the year 1780 commenced to make pottery on his own account at Jackfield, in Shropshire, but had subsequently removed to Coalport, on the opposite side of the Severn.

It is said that Rose continued to make china at Caughley, but that it was taken to Coalport, in the biscuit state, for decoration. In 1814 the Caughley works were discontinued and the business removed to Coalport.

In 1822 Rose purchased the Nantgarw works, and engaged the services of Walker and Billingsley, when the style of the firm became John Rose & Co., which it retains to this day. The works were at first known as Coalbrooke Dale and afterwards as Coalport, which is the name still used.

About this time Mr Rose introduced felspar into the body of his porcelain, and for this improved paste he received the gold medal of the Society of Arts. The fact is sometimes found recorded on his porcelain: printed in red, the words "Coalport Improved Felspar Porcelain" are enclosed in a laurel wreath, round which is written, "Patronised by the Society of Arts. The Gold Medal awarded, May 30th, 1820." Sometimes the inscription is signed I. Rose & Co., and the word

"Improved" is omitted; in others I.R.S.F. and Co., with the word "Improved."

The "willow" and "blue dragon" pattern continued to be employed, and Billingsley introduced the "French sprig" which he had originally used at Pinxton, but the designs generally adopted at Coalbrook Dale were copies of Dresden, Sèvres, and Chelsea china. Not content with imitating the productions of these factories the firm unfortunately copied the marks, and some specimens are such clever imitations that an experienced collector may be deceived as to their place of manufacture.

Of the three pieces illustrated (Plate XXX.) the large vase shows a kind of Coalbrook Dale china ornamented with gold sprigs and heavily modelled flowers in high relief, whilst the small jug is in pure Chelsea taste and is ornamented with beautifully painted birds and finely modelled flowers in high relief, the handle and raised design being painted a lovely shade of apple green, slightly gilt. The plate is also copied from a Chelsea design, and is painted with a group of flowers in the centre, round which are five small sprays of flowers and one spray of leaves and an apple. The paste of this plate is also a good imitation of Chelsea, with much cracked glaze.

COALBROOK DALE EWER AND PLATE, IMITATION CHELSEA
VASE WITH HEAVY FLOWERS AND GOLD SPRIGS

Salopian and Caughley (Turner) Marks

1772-1822

On pieces which do not bear the spurious marks of Dresden, Sèvres, and Chelsea, the word Coalport, C. Dale, C.C.D., or C.B.D. in monogram, and a rose, may be found. Later pieces bear the inscription "John Rose & Co., Coalbrook Dale."

These works are still being carried on at Coalport.

WORCESTER

Worcester is the only early English porcelain manufactory of which we have an authentic history from its very beginning.

In 1750 Dr John Wall and Mr William Davis, an apothecary, who had been for some time engaged in making experiments, announced that they "possessed the secret art, mystery, and process of porcelain making." Dr Wall would seem to have been a man of many parts. It is said that he was a "clever chemist, a physician of large practice, the author of several medical works, and an artist of high repute." His influence was most useful, both from an artistic standpoint and in gaining patronage and support for the manufactory which was established; but William Davis managed the works from the time of their establishment till

1783, some three years before they were taken over by Flight.

The founding of the Worcester factory seems to have been due in a great measure to the political conditions of the city. The Jacobite party was at that time very strong, and succeeded in winning the majority of the electoral contests, and the Loyalists hoped that by the establishment of a porcelain manufactory they would materially increase their number of votes. In a deed dated 4th June 1751, for carrying on "The Worcester Tonquin Manufacture," we find the names of some of the leading Whig partisans of the day. This deed mentions, amongst the thirteen shareholders, Dr Wall, Davis, Richard Holdship, and Edward Cave. The last mentioned was the founder of the *Gentleman's Magazine*, in which he published, in August 1752, a view of the works and an account of the enterprise. The Worcester manufactory was situated on the left bank of the Severn, at an old mansion called Warmstry House; here it remained until 1840, when it was removed to the present site.

Dr Wall seems to have been inspired with a desire to copy the Chinese blue-and-white porcelain, and in this he was successful beyond

the measure of every other English factory of his day. The quality of the blue-and-white Worcester of this, its first period, has never been equalled. Shapes were plain and in excellent taste, mugs were made with vertical side lines, and early cups had no handles; services, dishes, bowls, and jugs seem to have been the principal productions. The decoration in under-glaze blue, of a deep cobalt hue, and the glaze, neither too brilliant nor transparent, gives to pieces of early Worcester a character, beauty, and subtle charm all their own, and one which can be most fully appreciated when a specimen is placed side by side with the productions of any other English factory of that period decorated in the same style.

Chinese designs, faithfully copied, were generally used; one very frequently met with is the "lady and child" pattern, illustrated by the cup, saucer, and bowl on Plate XXXI. This design was also used by Turner of Caughley; his rendering, however, is never so clear in detail as that of Worcester, and the colour is often much run. Flowers, birds, and fruit were also used to decorate this early blue-and-white, and these are illustrated by the large mug and sauce boat on the same

WORCESTER, CRESCENT MARKED UNDERGLAZE BLUE OF THE EARLY PERIOD

Plate. Elaborate borders of chequer work, and pierced and moulded edges, were sometimes used on plates and dishes, and the raised and painted fan shell, as seen on the sauce boat, is found on some of these plates. Dishes with basket-work sides and raised flowers slightly painted in under-glaze blue, at the interlacings of the basket work, also belong to this period.

A well-known Worcester jug, decorated in under-glaze blue, is the cabbage-leaf pattern with a mask under the spout. This jug, which was also copied by Turner of Caughley, is moulded in low relief with overlapping veined cabbage leaves. Leaf pickle dishes, and rock work and shell sweetmeat stands—similar to those made at Chelsea, Plymouth, and Bristol —were also made at Worcester in the early days.

The discovery of the process of transfer-printing on china has generally been attributed to Messrs Sadler & Green of Liverpool, and it seems more than probable that they did discover the process, quite independently, at about the same time that it was first used at Worcester; but long before this it had been employed at Battersea in the decoration of enamels, where it was in use as early as 1752.

When the Battersea Enamel Works were closed in 1756, Robert Hancock, a pupil of the clever French engraver, Ravenet, migrated to Worcester, where he introduced the method of transfer-printing on china. Hancock's designs were beautifully executed, every line being delicate, firm, and clear; and it is as well to bear this in mind, for amongst the many foreign imitations of old English china—now so frequently imposed upon the amateur—"Hancock's Transfer Worcester" is very frequently to be met with. Although at first sight the two may appear to be identical, an examination will reveal the fact that the foreigner has no fine clear lines, but a series of irregular scratches make up the picture, and the bold yet delicate outline which marks Hancock's work is conspicuous by its absence.

One of the earliest designs used in transfer-printing was the well-known "Apotheosis of Frederick the Great," which was printed upon mugs and jugs in the year 1757, after Frederick's victory at Rossbach. These pieces bore the likeness of the hero, and were the outcome of the popular enthusiasm of the day. Subsequently other portraits were used, and those of the Marquis of Granby, King George II., Pitt, Roubiliac's statue of Shakespeare, King

TEAPOT, WITH TYPICAL WORCESTER LID AND ENAMELLED FLOWERS
HANCOCK'S TRANSFER "TEA IN THE GARDEN" CUP AND SAUCER

George III., and Queen Charlotte are often seen, but the best-known designs used by Hancock are the "Garden Scenes," "Ruins," "Courtship," "Milkmaids in a Farmyard," "Birds," and "The Hunt." These designs were taken from engravings after the great masters of the day, such as Gainsborough and Watteau. The works of Jean Pillement and Martin Englebrecht, and sporting prints of that time, were also copied.

Hancock was not the only engraver who practised his art at Worcester; his pupils, Valentine Green, and Ross, also worked there, and the former afterwards became famous for his fine mezzotint engravings, and was elected an A.R.A.

After transfer-printing had been in use some time washes of thin enamel were used with it. (*See* vase on Plate XXXIV.) This style of decoration is generally seen on services, but is occasionally met with on important pieces; and a fine specimen is the large hexagonal vase in the Schreiber Collection at the South Kensington Museum. The colours employed by Hancock for his transfer-printing were black, red, and purple, but the two first were found to give the clearest reproduction of the engraving.

Owing to some dispute Hancock left Worcester in 1774, and sought employment with Duesbury at Derby. In Sir W. Franks's collection at the British Museum is a piece of Derby china decorated with his engraved designs and signed "R. Hancock fecit. Derby." This is, I am told, the only known piece so marked.

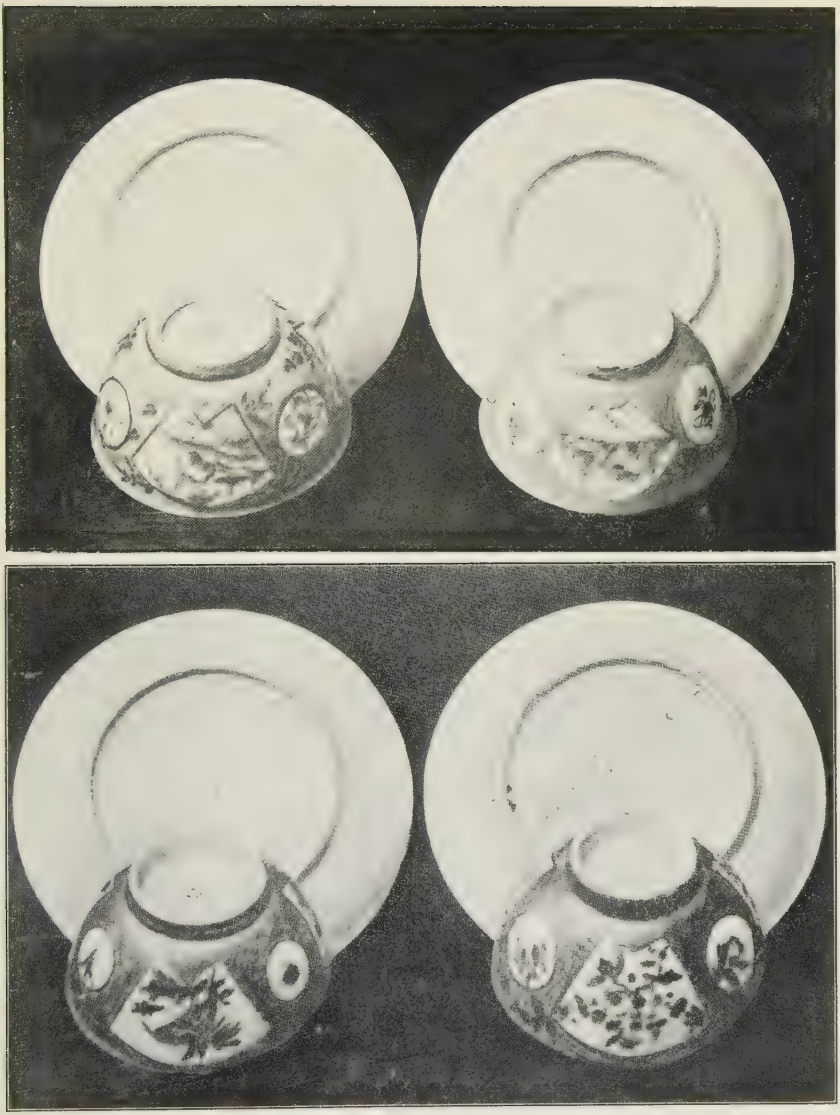
It has been stated that transfer-printing from Hancock's engraving was practised on white Oriental china *at Worcester by* Worcester. There is as yet no evidence that transfer-printing on white Oriental china was ever done at Worcester; but at least one piece of such china exists, with the "Tea in the Garden" scene, as illustrated on Plate XXXII. This piece is decorated from a plate not identical in *minute details* with Hancock's Worcester engraving, and the truth probably is that it is a replica, prepared and used by him to show what he could do when, having left Worcester, he was negotiating for employment with Duesbury at Derby, where he offered his services, presses, colours, etc., but still failed to make his methods of decoration acceptable to the Derby factory, and for the very sufficient reason that the soft Derby body was not calculated to render a clear impression. Under these circumstances

it seems quite conceivable that Hancock chose a piece of hard-paste porcelain to conceal this difficulty and to show that he could do as well at Derby as he had done at Worcester. This is a suggested explanation of an incipient myth.

The Worcester factory was carried on in a somewhat leisurely fashion till 1768, when, owing to a want of enterprise on the part of the proprietors, some London enamellers seized the opportunity to commerce business by buying Worcester china in the white, or slightly decorated in under-glaze blue, which they enamelled to suit the taste of the day. On Plate XXXI. will be seen in the smaller leaf a specimen of such work. The leaf was originally decorated with a spray of flowers in under-glaze blue, and has been redecorated with enamelled flowers and leaves in Indian red and green. The additions are certainly not an improvement, and have deprived it of its character as an early piece of crescent-marked Worcester. This business in London seems to have roused up the proprietors at Worcester to further efforts, for later on in the year 1768 an advertisement appeared announcing a sale of Worcester china at Exhibition Rooms, Spring Gardens, Charing Cross, which stated that the "best painters

from Chelsea" had been engaged. From this it appears that enamelling had already been introduced, and that new developments were taking place.

The influence of Chelsea artists and workmen soon began to make itself apparent. Under-glaze blue was still used, but instead of taking the form of ornamentation it began to be used as ground colour, with panels or reserves in white. These were filled with birds, flowers, fruit, and insects beautifully and elaborately painted. The colour of the blue was also changed, and powder blue and scale blue were substituted. The first of these colours, faithfully copied from the Chinese, is a granular-looking ground in a steel shade of blue, and was used on pieces which had fan-pattern reserves in white. This kind of decoration is illustrated on Plate XXXIII. Of these specimens decorated with Chinese subjects in blue in white reserves one has a feigned Chinese mark. This variety of fan pattern is usually so marked, but when the reserves are filled with birds or flowers in the usual Worcester style and colours the mark is as usually absent. Still, as a matter of fact, nearly every Worcester mark may occasionally be seen on this latter variety, and the other



WORCESTER POWDER BLUE WITH FAN PATTERN RESERVES

1 and 2 decorated with Chinese subjects in underglaze blue, 1 bears the square mark and crescent in blue; 2 has a feigned Chinese mark containing the letter W; 3 and 4, painted in colours, are marked with the anchor and crescent in red.

specimens on Plate XXXIII. are marked with a very small red crescent and a red anchor.

Plate XXXIV. illustrates three different styles of decoration used at Worcester with the blue scale ground. The jug, which is marked with a crescent, gives a good idea of a form used, and the exotic birds which were so beautifully painted on white panels outlined with gold scroll work. The vase shows an unusual style—namely, Hancock's transfer in association with the scale blue ground; and also the transfer is coloured. The mug illustrates the Archaic style of the flowers and the usual shape of the white reserves surrounded by Worcester scroll gilding, and also demonstrates the vertical side lines almost characteristic of Worcester, for, although one or two exceptions are known, nearly all contemporary mugs have more or less splayed bases. This fact especially applies to Caughley mugs made to imitate Worcester and marked with a blue C as much like the Worcester crescent as possible.

Both the vase and mug on this Plate bear the square mark in blue; and it will be as well here to sound a note of warning with regard to pieces so marked. Spurious blue scale "Worcester," sometimes so beautifully copied

from the original as almost to deceive the expert, and inferior badly-painted pieces, which would hardly deceive anyone, are often met with, and are always marked with the square mark; but the unfortunate purchaser of one of these pieces has a remedy,—the Royal Worcester China Works having registered this trade mark, as well as two other early marks—namely, the W and the crescent.

On Plate XXXV. will be found specimens identical in decoration and design, one made at Chelsea, the others at Worcester. The illustration also shows a French copy of this design made about 1870, and sold as Worcester China. The pattern is called the "Lord Coventry" pattern, and is said to have been designed at Worcester for Lord Coventry after he became blind, the leaves and flowers being raised that he might enjoy by touch that which he could not see. This is a pretty little tale, which I believe to be "guaranteed" by Worcester itself, but unfortunately for the myth the same design had been used at Bow and Chelsea before it was made at Worcester, and it was very likely introduced into that factory by some workman who had found employment there after the Chelsea works had been closed.

About this time a very distinctive blue was

[*From the Royal Worcester Works*

BLUE SCALE WORCESTER

invented at Worcester as an enamel colour: the shade closely resembles that which we now call "royal blue." It was generally used as stripes and bands on tea services, and is often met with on fluted pieces. From the earliest days fluted shapes had been made, and these lent themselves admirably to a style of decoration which took the form of delicate sprays of enamelled flowers.

After the advent of the Chelsea artists and workmen, many ground colours were introduced, including a red purple which was probably an attempt to imitate the famous Chelsea claret colour, apple green, pale turquoise, canary yellow, and sea green, and finely-painted copies of Sévres, were produced. A very beautiful style of decoration adopted about the year 1780 was that in which the ornamentation took the form of wild roses, with leaves and buds, all in white embossed in the paste. The sprays were delicately drawn, and the difference in the thickness of the paste where it is embossed gives a difference in translucence, which tends to soften and shade the background when seen in a good light, producing a refined and singularly pleasing effect.

During the first period it seems certain that

a large proportion of the china manufactured at Worcester was of a useful rather than a purely ornamental character, but some very fine vases, jars, and beakers were made between the years 1768 and 1783. The subjects chosen as decoration were figures, flowers, fruit, landscapes, and exotic birds, and are generally supposed to be the work of Donaldson, who is believed to have been a Chelsea artist. Although the decoration of these fine pieces resembles Chelsea, the shapes used are quite different. Mr Gladstone possessed a set of beautiful vases decorated by this artist. Two other noted painters were O'Neale and C. C. Fogo. The former depicted animal life and hunting scenes, and the latter was famous for his landscapes and figures which he sometimes painted in Oriental style.

A mode of decoration which demonstrates the Chelsea influence is represented by vases, coffee-pots, and teapots painted with scenes after Watteau. These are said to be the work of Dyer, Mills, and William, who, according to Mr Binns, were still working at Worcester in the early years of the nineteenth century.

Dr Wall died at Bath in 1776, but before this date the company had been reorganised, the chief proprietors being Dr Wall, William

1 2

3 4

"LORD COVENTRY PATTERN"

1. Worcester Plate, in colours. 2. Chelsea Plate. 3. Worcester Plate, in blue.
4. French imitation, in colours, made about 1870 and sold as genuine Worcester at three times its value.

Davis and his son, the Rev. Thomas Vernon, and Robert Hancock. In 1774, owing to some disagreement, Hancock sold his share, and on the death of Dr Wall the remaining proprietors disposed of the business to their London agent, Mr Thomas Flight, who paid the modest sum of £3000 for it.

An advertisement in the *Worcester Journal* in 1786 describes Joseph Flight as "jeweller and china manufacturer." He was the son of Thomas Flight, who had purchased the Worcester factory, and with his brother John managed the works for their father, who still remained in London. It seems probable that as these men had little technical knowledge of the potter's craft they made few changes during the first years of their management.

Soon after the sale of the Worcester works to Flight, Robert Chamberlain left the company, and with his son Humphrey commenced business on his own account. Chamberlain had been an apprentice to the original firm, and had become one of the chief decorators. At the small works which he established in King Street, Worcester, he at first painted china which had been supplied to him in the white by Thomas Turner of

Caughley. This china had been copied from old Worcester shapes, and was decorated for the most part with old Worcester designs, and is now often mistaken for original early Worcester of Dr Wall period. From this time, and for many years, two factories were at work in Worcester—and it is said that considerable rivalry and bitterness of feeling existed between the two.

A third factory was established in Worcester in 1800 by Thomas Grainger, nephew of Humphrey Chamberlain. It was an offshoot of the Chamberlain business and the outcome of disagreements in that firm. The company was known as Grainger & Wood till 1812, when it became Grainger, Lee & Co. In 1838 George Grainger succeeded to the business, and it was carried on in his name till 1888, when it became incorporated with the Royal Worcester Works.

During the first years of their management of the original factory the Flights were content to copy the old shapes and forms of decoration, but gradually the influence of a lower standard of art, which possessed the country in their day, seems to have prevailed, and we find them producing heavy elaborate forms and mechanical inartistic decoration. The

CHAMBERLAIN VASE, WORCESTER FLIGHT AND BARR VASE

From the Royal Worcester Works

vase painted with shells (Plate XXXVI.) is a striking illustration of this. Nor did the visits of royalty improve matters. At this time fine "dress services" richly gilt and emblazoned with coats of arms, tea and dessert services enriched with every sort of device and mode of decoration and gilding—which often left no space uncovered—were made for royalty and for many of the noble families of the county. These services only serve to emphasise the depth of inartistic degradation to which the county had fallen, and it is a matter for surprise to find that the Worcester factory should have been content to risk its high artistic reputation by producing vulgar work to pander to the lowered tastes of the people.

About the year 1790 another kind of printing on china was introduced. This process, called "bat-printing," was entirely executed in stipple, whereas Hancock's method was line engraving. Most of the patterns used were taken from designs by Angelica Kauffmann, Bartolozzi, and Cosway, and were used on tea services, plates, and vases.

Chamberlain's style bore a marked resemblance to that of the Flights, but early pieces were less elaborate, and more precise. The

vase painted with feathers (Plate XXXVI.) gives a form of decoration used which demonstrates the ignorance very commonly displayed in Chamberlain's products and the inartistic and inappropriate ornamentation.

Gorgeous services were made by Chamberlain, who came in for his share of royal visits. A unique one made for the Prince of Wales had a different pattern on each piece. A dinner and dessert service was made for Princess Charlotte, a breakfast set for the Duke of Cumberland, and a tea service for Lord Nelson, but none of these have any claim to artistic beauty.

During the early years of the nineteenth century Chamberlain used a style of decoration similar to the Derby Japan, but it can in no way be compared to that of Derby; the colours lack brightness, and the designs and gilding are heavy and stiff. One of the worst uses to which this style of decoration was put is seen on plates in which it forms a deep border surrounding an English coat-of-arms.

Several bodies and glazes were used at Worcester. The first were no doubt very similar to those used at several of the early English factories—namely, a fritted body

containing a large proportion of glass and a soft, rich lead glaze. This body always presented difficulties in working, and later on experiments proved that the use of steatite or soapstone in place of clay would give more plasticity to the ware. This body was less transparent than the first, and the addition of steatite made it harder. The glaze used contained a proportion of ground china and oxide of tin, and was a slightly milky shade. This was the body and glaze used for the fine Worcester blue-and-white of the best period. The steatite or soapstone was brought from Cornwall, where the Worcester company leased two mines of this mineral.

In a third body bone ash was used, and between the years 1800 and 1810 the modern English body of bone ash, china stone, and china clay began to be used.

There appears to be a very generally accepted theory that Worcester glaze was put on with a brush and that this accounts for its not thoroughly covering the bottoms of plates, cups, saucers, and bowls, and that, therefore, this peculiarity may be looked on as a help in the identification of Worcester china. This is not so. It is a fact that the

Worcester glaze does not go into the angles, but the fact is equally applicable to Salopian china. To this it may be said that the likeness between Caughley-Turner and Worcester china is so great that pieces showing the peculiarity are undoubtedly Worcester, and that the supposed Caughley-Turner C which marks them is really the Worcester crescent. But this argument will not hold good when applied to pieces of undoubted Caughley-Turner decorated with the rich deep blue willow pattern and marked with the disguised Arabic numerals, or to pieces marked S or Sx.

Every piece illustrated on Plate XXIX. shows this peculiarity. In none of them does the glaze properly cover the bottom, and yet they are all genuine specimens of Salopian china.

Marks.—The earliest Worcester mark appears to have been the letter W. (in script), which may have stood for Wall or Worcester.

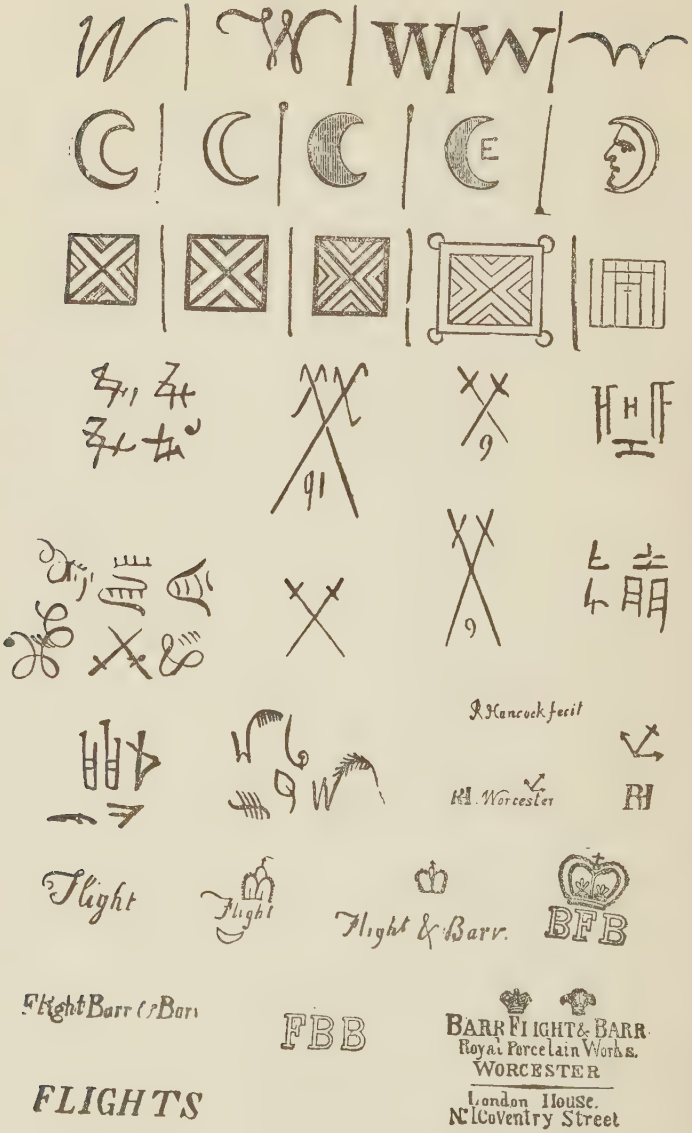
The crescent mark is found in outline or filled in, and in outline with shading lines. This mark varies in size, and is generally found in under-glaze blue, but is sometimes met with in red and in gold.

The square, or Chinese seal, mark in underglaze blue is also an early mark, and is found on pieces most prized by collectors. Other marks in imitation of the Chinese are a curious kind of scribbling, in which are found disguised numerals; these are also in blue. Dresden marks were used, which may be distinguished by the numerals 9 and 91 between the points of the crossed swords, and are in blue.

Transfer-printed pieces do not generally bear a factory mark, but many of them have the inscription "R. H. Worcester," generally accompanied by an anchor, which is to be found finely engraved in the groundwork of the piece. The words "R. Hancock fecit" also occur.

Later marks are distinguished by the names or initials of the members of the firms, and after the visit of King George III. in 1788 the mark is often surmounted by the crown.

Some Worcester marks
1751-1840



Chamberlain & Co. Worcester.

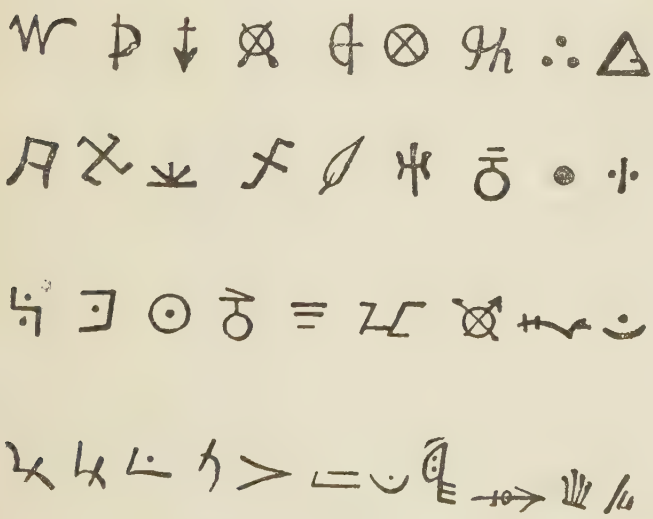
Chamberlain's

Chamberlains
Worcester
& 63, Piccadilly,
London.

Chamberlains
Regent China,
Worcester
& 155,
New Bond Street
London.

Grainger

Painters' marks found on Worcester china



LOWESTOFT

In 1758 Mr Luson established a china factory at Gunton, in Suffolk, under somewhat romantic circumstances. It is said that a Dutch sailor who had suffered shipwreck was found on the coast of Suffolk, and was kindly treated by Mr Luson. During a walk with his benefactor over the estate they came to some land which was being excavated, and on seeing a bank of white clay the sailor remarked: "They make delft ware of that in my country." Acting on this hint Mr Luson established his factory, but owing to the cupidity of the workmen, who were bribed by the London potters to spoil his wares, the works were soon closed.

In the following year Messrs Walker, Browne, Aldred, and Rickman revived the scheme, and, having purchased some houses in Bell Lane, at Lowestoft, they commenced business there, and continued to make porcelain until 1804, when, owing to financial losses, the works were closed.

This factory has been the subject of much controversy, some people asserting that soft-paste porcelain was never made at Lowestoft, whilst others have not hesitated to attribute specimens of unmistakable Oriental china to

Lowestoft. All these doubts have been set at rest by the recent finding of moulds and fragments of decorated and undecorated porcelain during excavations on the site of the factory in Bell Lane.

How Oriental porcelain came to be called Lowestoft will, I fear, for ever remain a mystery; but that the great majority of china bearing that name is Oriental there is no doubt, and it is strange that even families who possess services of armorial china, and who have records which show that it was made to order in China, now speak of it as "Lowestoft." At present we have not any evidence that Oriental porcelain was ever imported direct to Lowestoft from China; and, stranger still, there are in America well-known pieces of Oriental china with authentic documents, showing them to have been imported direct from Canton, which are called "Lowestoft" china, and in at least one instance—namely, that of the bowl in the rooms of the East India Company at Salem, which is called the "Lowestoft" bowl, the words "Canton, 1786" are found upon it and a painting of the ship which brought it to America from that place.

Lowestoft porcelain is soft paste, but not of a uniform softness. Indeed, some pieces are

very nearly allied to hard paste. It is of a creamy tint, and the glaze is slightly blued. Many of the pieces are marred by black or blue specks and fine sand in the glaze, and they are often heavy for their size.

The style of decoration varies: that most generally met with, and which is considered typical of Lowestoft, being detached sprigs and sprays of flowers united by lines and dots of black or Indian red. Cups, saucers, and bowls were often fluted, and sometimes the sprigs were in pencil and gilt,—one of the fragments recently discovered shows this style of decoration. Some of the teapots were moulded in low relief and afterwards painted in Oriental style in under-glaze blue, or enamelled with sprays of flowers over glaze. Mandarin figures were also used, and pieces ornamented in this manner might be mistaken for Worcester china were it not that the colours are laid on much thinner and are not nearly so carefully executed. The Lowestoft china decorated with detached sprays of flowers and a running border of carmine pink ribbon is very dainty and pretty, and a combination of puce, Indian red, and green is often met with in groups of flowers. Elaborate borders, generally in pink, are found on larger pieces, but gold was sparingly used.

LOWESTOFT CHINA

UNDERGLAZE BLUE CUP AND SAUCER

FLUTED CUP AND SAUCER IN PENCIL AND GILT

BLUE PLATE WITH VIEWS OF LOWESTOFT

MUG WITH THE FRENCH SPRIG

MUG WITH MANDARIN DECORATION

From the British Museum

TEAPOT AND TEAR BOTTLE

From Mr Wood's Collection

Illustrations of Lowestoft china are given on Plate XXXVII. In the centre is a very beautiful teapot, the property of Mr Alfred Woods of Beccles, which was for some years exhibited at South Kensington. It was made in the Lowestoft works, and expressly designed for an ancestor of Mr Woods, whose initials, W. T. S., appear in the decoration at the base of the spout. Both sides of the teapot and of the lid are painted with seascapes and ships in panels, each containing a different view. The outlines of the panels and scroll work are in green, and the peculiar petunia colour, which I think a rather characteristic Lowestoft shade of pink, often found in association with bright green and red. These colours occur in the decoration of an undoubted Lowestoft teapot in my own possession.

Below the teapot will be seen a "tear bottle," also the property of Mr Woods, and designed and made at Lowestoft for another ancestor of that gentleman, named Chambers, whose initials S. and C., and the date 1784, are found on it. The "tear bottle" is decorated with moulded patterns on the one side of three *fleur-de-lys* surmounted by a crown, and on the other by three hearts, two of which are painted green and the third red; these

are surrounded by red flowers and vivid green leaves, the ornamentation round the neck of the bottle being a red shade of brown.

The cup and saucer, with flowers in Oriental taste, illustrates the typical Lowestoft style of under-glaze blue decoration.

The other pieces shown on this Plate are in the Franks collection at the British Museum. The fluted cup and saucer, decorated in pencil and gilt, is probably one of those made in a mould recently discovered; whilst the powder blue plate, with views of Lowestoft on white panels, has stood as a testimony that china was made at Lowestoft through all controversy. Of the two mugs one is decorated with the "Bourbon sprig," a style which may have been introduced by the French refugee artist, Rose, who found employment at Lowestoft, the other is enamelled with mandarin figures; and recent discoveries have proved this style of decoration to have been used at the factory; whilst Gillingwater, the historian of the county of Suffolk, says that Lady Louth lent many Chinese drawings to the manufacturers.

No mark has yet been identified as belonging to Lowestoft.

NANTGARW

A SMALL porcelain manufactory was established at Nantgarw, near Cardiff, about the year 1813 by William Billingsley, commonly called "Beely," and his son-in-law, Samuel Walker. Billingsley had been apprenticed at Derby, and was for a while employed at Worcester, Swansea, and Coalport; he had also been an employer at Pinxton. Insufficiency of capital compelled these two men to seek the aid of Mr W. W. Young of Swansea, and finally the Nantgarw works were taken over by the proprietors of the Swansea potteries. Billingsley, being a man of violent temper, soon fell out with his associates, and returned to Nantgarw, where, with the assistance of some patrons, he struggled on for a time, but in 1822 the works were sold to Mr John Rose of Coalport, who gave employment to Billingsley and Walker till the death of the former in 1828.

The porcelain made at Nantgarw is very soft and glassy, of a beauty and translucence unsurpassed by any English manufactory. The decoration, which generally consists of

flowers, is beautifully executed by some of the best artists of the day—namely, Billingsley, Latham, Young, Pardoe, Pegg, and others.

A large proportion of the Nantgarw china now in the market is more or less spurious; most of it is simply true Nantgarw paste with the true stamp, but sold in the white, and painted by anyone, anywhere. Some was made at Coalport after Billingsley left Nantgarw, and was painted there. Some is real Nantgarw body sold in the white, used for years in that state till scratched, soiled, and worthless; such pieces are cleaned up and painted to-day, and are sold as genuine to the unwary at very fancy prices.

A knowledge of the style of the painters is the only safe guide; pieces very richly gilt and floridly painted, with abundance of flowers, are justly suspected and rejected by the true connoisseur, and, oddly enough, these are the pieces for which the highest prices are obtained from the uninformed and unwary.

The group illustrated on Plate XXXVIII. is from the fine collection of Mr Alexander Duncan of Penarth, and contains specimens by the cleverest artists employed at Nantgarw. From the painting on these pieces an idea

From Mr Alexander Duncan's Collection

NANTGARW CHINA

may be formed of the styles employed by the various artists, and of the forms and shapes used at Nantgarw.

Amongst these artists Billingsley stands forth as the master hand. His work is as near perfection as it is possible to be. In that beautiful book, the "Ceramics of Swansea and Nantgarw" (W. Turner), Mr Robert Drane uses the following words in describing Billingsley's work:—"The petals of the tulip have the very sap of life in them. The rose has the soft bloom of youth and floats in being, not by the agency of his brush, but by the painter's volition." The rose is the flower most frequently to be met with on specimens painted by Billingsley, and Mr Drane does not over-estimate the perfection of his work when he uses these words: "No man in the history of porcelain ever painted roses as this man did!"

In the centre of the top shelf in the illustration, and on either side of the lowest shelf, will be seen specimens of Nantgarw china painted in London; whilst the two cups and saucers at the top, and that in the centre of the lowest shelf, are the work of Thomas Pardoe. Billingsley's painting is illustrated by the plate on the second shelf. The small

cup and saucer on the same shelf, and the two coffee mugs, in this group are the work of William H. Pardoe, the other specimens having been painted by artists at present unknown.

The mark used at Nantgarw is usually the name, impressed in the paste, underneath which are the letters C. W., which mean "China Works." The same mark in red occurs, but this is regarded by connoisseurs with doubt.

A rare mark (in puce) is the crown with the word Nantgarw written beneath; and Nantgarw printed in large letters in gold surrounded by a line is sometimes found.

NANTGARW.

NANTGARW.

NANT-GARW
C. W.

SWANSEA

About the year 1750 earthenware works were established at Swansea, and these were much extended in 1790. They were called the "Cambrian Pottery Works," and were under the management of Mr George Haynes.

Early in the nineteenth century he introduced a superior kind of ware, which he called "opaque china."

In 1802 the Swansea works were purchased by Mr Lewis Weston Dillwyn, and it was during his ownership that the opaque china became famous. Dillwyn had taught enamel painting to his draftsman, W. W. Young, and it was he who painted on the opaque china the garden flowers of that period with the Latin name almost invariably written underneath. These are generally life size, and are beautifully painted, but they are too botanically correct to be artistic. (*See* Plate XXXIX.)

Porcelain was made at Swansea from 1815 to 1822, and the following interesting information respecting its introduction is given by the late Mr Dillwyn:—

"My friend, Sir Joseph Banks, informs me that two persons, named Walker and Beely (a corruption of Billingsley), had sent to Government, from a small manufactory at Nantgarw, a specimen of beautiful china, with a petition for their patronage, and that, as one of the Board of Trade, he requested me to examine and report upon that manufactory. Upon witnessing the firing of a kiln at Nantgarw, I found much reason for considering

that the body used was too nearly allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were either shivered, or more or less injured in shape, by the firing. The parties, however, succeeded in making me believe that the defects in their porcelain arose entirely from imperfections in their small trial-kiln, and I agreed with them for a removal to the Cambrian Pottery, at which two new kilns, under their direction, were prepared. While endeavouring to strengthen and improve this beautiful body, I was surprised at receiving a notice from Messrs Flight & Barr of Worcester, charging the parties calling themselves Walker & Beely with having clandestinely left an engagement at their works, and forbidding me to employ them."

The body used at Swansea varies so much that no standard for its identification can be established. At first it is indistinguishable from Nantgarw, for it was made by Billingsley and fashioned in moulds taken with him from Nantgarw. Some quite undoubted Swansea pieces bear the impressed word "Nantgarw" for the same reason, but the most usual Swansea body has a greenish tint by transmitted light.

SWANSEA OPAQUE CHINA, DECORATED BY WILLIAM WESTON YOUNG IN HIS USUAL STYLE

From Mr Alex. Duncan's Collection

The following is the analysis of this green-tinted or "Duck Egg" body :—

Silica 44·00
Alumina 26·00
Phosphate of Lime 24·50
Potash 1-63
Soda 1-66.

Or roughly in other words,

China clay 3
Bone Ash 1

Swansea thus far is rarely false, but a knowledge of the individual style of the painters engaged there is the best guarantee of its genuineness. Paste or body cannot be relied on, and much Staffordshire china was imported after the works were closed in 1822, and was decorated by William Pollard and Henry Morris (flower and fruit painters at the works), who continued to reside in Swansea, and practised their art there for many years. Their work is easily identified, for signed examples exist of both, by which a standard of comparison is established. Landscapes were painted by Beddoe. Biscuit porcelain was also made, and painted pieces decorated with

raised wreaths of biscuit flowers are to be met with.

Marks

1750-1822

OPAQUE CHINA

SWANSEA

Swansea

SWANSEA

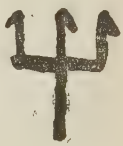
BEVINGTON & CO., SWANSEA

I.W.

SWANSEA

DILLWYN & Co

SWANSEA



After Billingsley, Pollard appears to have been the most notable Swansea painter, and the brier rose, the myosotis, speedwell, and wild strawberry are found on specimens painted by him. Morris also painted flowers and imitated Pollard's style, but his work is characterised by "short, hard lines instead of the soft, broad masses" used by Pollard. He also painted fruit.

From Mr Alex. Duncan's Collection

SWANSEA CHINA

In the group illustrated (Plate XL.) will be seen, on the top shelf, two plates painted by William Pollard, and in the centre a dish by William Weston Young in his well-known style. On the next shelf (counting from the left) Nos. 1, 2, 4 and 6 are the work of William Pollard, who also painted 9 and 13 on the lowest shelf. Nos. 3 and 5 are the work of Henry Morris; whilst No. 12 is painted by Baxter, with his favourite device, a cupid. He also painted flowers and landscapes, and these sometimes occur together on the same piece: flowers growing in the foreground, to which a landscape forms the background.

CAUTIONS AND SUGGESTIONS

To those who possess old china I would say *learn* it. Find out where it was made, when, and by whom. Study the paste, glaze, and decoration. Try, by comparison with other china, to identify the decoration as the work of particular artists, and unearth, if possible, the histories of their lives. Visit museums and make notes of any points which may strike you amongst the productions of factories in which you may be interested. Keep a book in which to enter a list of your china, and its history as far as you may know it. All this will act as an incentive to intelligent study, and no matter how small the collection, such research will repay the trouble and materially add to its interest.

To one who contemplates making old china a "hobby," but who is as yet a novice, let me address a few words of warning and advice. Do not expect to "pick up" rare and beautiful specimens for "a mere old song." It is not to be done; and if you try you will only fall into the net spread for the unwary, which contains

every variety of "old English china" made in Paris, and hardly cool from the oven. This includes copies of Chelsea, marked with the anchor and decorated with plumed birds, fruit, and flowers; scale Worcester with the square mark; Hancock's transfer; and Lowestoft bowls, mugs, and beakers; besides every variety of old Staffordshire ware.

Go to a respectable dealer and pay a fair price. Ask him to give you an invoice with your purchases, and if, from any accident, he should sell you one of these imitations (some of which may even deceive a connoisseur) you will find he is quite ready to take it back when he finds it is not what it is represented to be on the invoice.

Some dealers are apt to say they "don't know," and "can't guarantee anything." Very well; if they do not know, do not buy from them. It is their business to know before they sell, not yours to find out afterwards, and they can always get expert opinions by paying a small fee.

Do not buy broken china, and do not, above all things, buy worthless specimens poorly decorated or in bad taste because they were made at some particular factory whose mark they bear. Every factory did a certain amount of

inferior work. It is, however, quite permissible to purchase a cracked piece which is to be replaced by a perfect specimen when found.

There are so many kinds of pottery and porcelain that it is possible for almost anyone to make a collection. Chelsea, Worcester, and Derby may be beyond the means of many, but the productions of the Staffordshire potteries are within the reach of most people, and a very interesting study might be made of pieces with views, commemoration and other mugs, and jugs or teapots with portraits and inscriptions; whilst any of the other pottery works might be chosen from which to make a collection. But, whatever it is, let it be *as perfect as possible of its kind.*

Do not imagine you can buy your china in old cottages and farmhouses. There are people who plant "old clome" in these innocent-looking retreats, and—although I know it—I do not like to think that the dear old "Grannie, sunning herself in her honeysuckle porch, has an ulterior motive when she drops her curtsey and passes the time of day with "the lady staying up to the big house" or lodging in the village.

There was a man who stayed in a Devonshire farmhouse to paint pictures, and when he

was not painting pictures he envied the farmer's oak and the pigs which sucked up their food from its ancient depths. The more the farmer refused to sell his old oak the more the painter wanted it. "'Er have bin in my famberly hundreds of years," quoth the farmer. "Then why let it rot in the pig-sty?" "'Tis me own, and I doos what I likes wi' mun." Then the painter went to work again, but the contents of the pig-sty would not be forgotten. "You'm turrible set on thicky there old oak," said the farmer; "wull, if I sells 'er you'm bound to pay, for 'er have bin in my famberly hundreds of years." Of course, the painter "paid"—fourteen pounds was the price—and the heavy oak was sent to London to be cleaned and done up. "Excuse me, sir, but however did your oak get so dirty? it can't be more than a few years old." "Not old? What do you mean?" roared the painter. "Well, you see, sir, it is not carved but cut out by machine, like so much of the modern stuff made in London and sold in the country."

Of course, there still remains a remnant of old china in the homes of the country poor, but in these days the country woman has often an exaggerated estimate of the value of her possessions. I use the expression advisedly.

Who can estimate the value if the piece have "china memories"?—and these memories belong alike to rich and poor—no money can buy them.

We may not all possess family china breathing memories of the past, but we may all indulge in "china imaginings," see again the lovely lady "in her petticoat of satin and her dainty flowered gown," catch the glance she throws him as she sips her tea from that Chelsea saucer delicately poised on her little hand. We may picture her as she treads the stately measure in the ballrooms of her time and go with her to her old-world home; see her china closet, her lavender-scented linen, and the still-room where she makes her cordials and the cowslip wine of which she is so justily proud. We may breathe once more the soothing influence of those sweet old days, and the rush and turmoil of our own is for the moment hushed.

Dear reader, if your old china can bring with it imaginings such as these, and snatch some moments for refreshment from the weary wrestlings of your life, it is worth "more than rubies—yea, than much fine gold."

A Suggested Course of Study

HAVING with the help of this little work become intimately acquainted with his own china the amateur should embrace every opportunity to visit the collections at South Kensington and Bethnal Green. At the former he should purchase the handbooks by Professor Church, and at the latter Mr Rudler's "Handbook to the Collection of Pottery and Porcelain." With these to guide him he will be able to spend many delightful hours and learn much that is interesting and instructive from the specimens in these two beautiful collections. He will become cognisant of the styles adopted by various artists and the forms and shapes employed by moulders and modellers, and will be able by comparison to form an opinion of the modes employed by the various factories in rendering the same form of decoration.

All or any of the books mentioned on p. 159 will then afford delightful reading, which I cannot too strongly recommend.

Books Recommended

Binns, R. W. . . .	"A Century of Potting in the City of Worcester."
Burton, William, F.C.S.	"A History and Description of English Porcelain."
Church, A. H. . .	"English Porcelain."
Church, A. H. . .	"Scientific and Artistic Aspects of Pottery and Porcelain." Cantor Lectures.
Haslem, J. . . .	"The Old Derby China Factory."
Jewitt, Ll. . . .	"Ceramic Art in Great Britain."
Nightingale, J. E. . .	"Contributions towards the History of Early English Porcelain."
Owen, H.	"Two Centuries of Ceramic Art in Bristol."
Rudler, F. W. . .	"Catalogue of Specimens of English Pottery and Porcelain in the Museum of Practical Geology."
Shaw, Dr Simeon . .	"History of the Staffordshire Potteries."
Solon, L. M. . . .	"The Art of the Old English Potter."
Solon, L. M. . . .	"A Brief History of Old English Porcelain."
Turner, W. . . .	"The Ceramics of Swansea and Nantgarw."

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